

THE ATHENÆUM

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No. 2430.

SATURDAY, MAY 23, 1874.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE-STREET, Piccadilly, W.
Dr. W. H. STONE will, on TUESDAY NEXT, May 28, at 3 o'clock, begin a Course of Two Lectures, "On the THEORY OF MUSICAL INSTRUMENTS," with Musical Illustrations, by Eminent Artists. Subscription to this Course, Half-a-Guinea; to all the Courses of Lectures in the Season, Two Guineas.

CORPORATION OF LIVERPOOL.
FOURTH AUTUMN EXHIBITION OF PICTURES.

The ANNUAL EXHIBITION will be OPENED on MONDAY, 26th of September.
Last day for receiving Pictures, Wednesday, 10th of August. Intending contributors may obtain copies of the Regulations on application to the Local Secretary, Gallery of Arts, William Brown-street, Liverpool. JOSEPH RAYNER, Town Clerk, Hon. Sec. Liverpool, May, 1874.

AUTOGRAPH FINE-ART GALLERY.—ON VIEW,
PERMANENT FACSIMILES, Prints from the Works of the Great Masters in the Continental and Home Galleries.—36, Rathbone-place (next to Winsor & Newton's).

AN EXHIBITION OF THE DESIGNS AND WORKS
after the Designs of the late OWEN JONES, will be held in JUNE NEXT, at the INTERNATIONAL EXHIBITION. Proprietors of Works willing to lend them are requested to give Notice in the Honorary Secretary, E. P. COLE, Esq., to the Memorial Committee, 4, Argyl-place, Regent-street, W.

THE OWEN JONES MEMORIAL.

At a preliminary Meeting, held, by the kind permission of Mr. Alfred Morrison, at 15, Carlton House-terrace, May 11th.

Mr. ALFRED MORRISON, in the Chair,
It was moved by Mr. GEORGE GODWIN, and seconded by Sir M. D. WATT, and carried unanimously,—

"That it is desirable to perpetuate the recognition of the services of Owen Jones by means of such form or forms of Permanent Memorial as may seem best, and that Subscriptions be invited to carry out this object."

Moved by Mr. WARREN DE LA RUE, seconded by Mr. FORSTER GRAHAM, and carried unanimously,—

"That a Mosaic Portrait, in the first instance, be proceeded with and offered to the Nation."

Moved by Mr. HENRY COLE, seconded by Mr. F. O. WARD, and carried unanimously,—

"That a public exhibition be made of the Works of Owen Jones, consisting both of Drawings and Designs, as well as of Manufactures, and that possessors of such Works be invited to lend them."

Subscriptions already received.

Mr. Warren De La Rue, F.R.S.	£210 10 0	Mr. Howard Kennard	£210 10 0
Mr. Thomas Chappell	50 0 0	Mr. Joseph Bonomi	10 10 0
Mr. W. W. De La Rue	10 10 0	Mr. George Godwin	5 5 0
Mr. Peter Graham	21 0 0	Mr. Charles Vernon	5 5 0
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ORGAN PERFORMANCES DAILY, in the ROYAL ALBERT HALL, at Four o'clock, by Mr. WILLIAM CARTER.

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LITERATURE

MR. SWINBURNE'S 'BOTHWELL.'

Bothwell: a Tragedy. By Algernon Charles Swinburne. (Chatto & Windus.)

CRITICISM seldom finds its task less gracious or less palatable than when its office is to deal with the aberrations or perversities of genius. More or less of ingratitude seems always to attend a close scrutiny into the value of voluntary offerings brought us from above. A duty of this kind has not seldom, however, to be discharged. "The last infirmity of noble minds" seems, with the modern poet, to assume the shape of an unreasoning admiration and affection for his own offspring. Every line he writes is dear as his life-blood, and the task of blotting, once advanced as an art, is, in his opinion, not far removed from sacrilege. There is scarcely one of our modern poets that has not impaired the lustre of his reputation by giving the world those lighter productions of his pen which the true artist would consign to the fire. As the most impetuous as well as the most fervid of poets, Mr. Swinburne, having once overleaped the barriers of poetic self-control, has naturally gone farthest astray. The appearance of 'Atalanta in Calydon' first, and then of 'Chastelard,' evinced his possession of gifts so remarkable, that an opinion gained ground that from him might be expected the greatest drama of modern times. Instead of that, Mr. Swinburne has given us the longest. All previous effort in the direction of dramatic art seems insignificant beside this stupendous work. A couple of Greek trilogies might conveniently be included within smaller limits; the two parts of 'Faust' would take a shorter time to act. Perhaps the best idea of its length may be obtained from the statement that it contains about as many lines as 'Hamlet' supplemented by 'Paradise Lost.' One book only can be set against it. This is the 'Festus' of Mr. Bailey, as it now stands; a work which would have acquired its author a more lasting reputation than he enjoys, had not his overwhelming affection for it led him to incorporate gradually into it the whole subsequent effort of his life.

Mr. Swinburne's 'Bothwell' is not only huge, it is unwieldy and overgrown. There is nothing imposing in its dimensions. It is an unfortunate condition of art that the value of the materials employed will not compensate for the want of grace in the edifice. Ignorant, apparently, or oblivious of the laws of construction and proportion, Mr. Swinburne has heaped together the valuable stores he has accumulated, and has given us a mound when we looked for a temple. We wander hopelessly round the gigantic pile without any means of access to the most precious of its contents, except the wearisome and ignominious plan of turning over and sifting till we meet with what we require.

How lamentable a mistake has been committed will be known to the few who read the book through, and see what fine, what magnificent things are there to reward exertion. This formidable achievement, which is reserved for those whose love for poetry is strong enough to render them insensible to the

difficulties of a journey recalling that in the 'Pilgrim's Progress,' A superb landscape awaits the reader when he reaches the pleasant land of Beulah. Splendid pictures, subtle analyses of passion, and wonderful studies of character, will repay him who attains the end. As art, however, the whole is incomprehensible. As a picture, this work of a man of genius is without central interest; as a play, it is without climax. Each act is, in all except construction, a drama in itself, and the connexion between two acts is not stronger than that between the entire work, and the insignificant-looking 'Chastelard' to which the whole comes as a supplement. We might have hoped that the announced intention of Mr. Swinburne to give the world a trilogy upon the subject of Mary Queen of Scots, would have restrained his erratic muse, and kept the second piece within moderate dimensions. At present, 'Chastelard' stands to 'Bothwell' in about the same proportion that the 'Camp of Wallenstein,' of Schiller, does to his 'Piccolomini' and 'Death of Wallenstein.'

It is of course altogether hopeless to give the reader any idea of the construction of the book, or the development of the story. Not easy is it, indeed, considering the diffuseness of the whole workmanship, to communicate an idea of the beauties of which the play is full. A speech of John Knox in the fourth act is probably, from a dramatic standpoint, as well as from a poetic, the finest in the volume. It extends, however, over thirteen pages. The splendid visions of Darnley and Bothwell, which are scarcely less fine, are also of excessive length. How completely the author has allowed his affection for his work to overpower his critical instinct is shown in the introduction of these dreams, one of which comes only as a reflex of the other. All characters are described at remarkable length, the entire composition uniting an energy in verse as untiring as that of Barbour or Blind Harry, and an erudition as comprehensive and as indiscriminating as that of Dr. Nares, the biographer of Lord Burleigh.

Act 1 is named "Rizzio"; act 2, which has twenty-one scenes, "Bothwell"; act 3, "Jane Gordon"; act 4, "John Knox"; and act 5, "The Queen." These names are wholly arbitrary. Act 3, for instance, is principally concerned with the trial of Bothwell for the murder of Darnley, and Jane Gordon, the wife of Bothwell, who gives it her name, appears only, for a short space towards its close. In no sense, either, is the Queen more closely connected with the last act than with its predecessors, the entire interest centering in her to an extent that makes the title of 'Bothwell' almost a misnomer. 'Bothwell' affords elaborate and profoundly powerful studies of Darnley, Mary, Bothwell, Knox, with others,—detracting, by their amplitude, from the value of the more important characters,—of the leaders of the faction in continual opposition to Mary, and of minor personages, down even to those as obscure as Nicholas Hubert, otherwise named Paris, the servant of Bothwell. A lurid grandeur about the presence of Mary, who, conscious of the doom involved in her love, is none the less anxious to bestow it, is opposed to the cold serenity of Mary Beaton,—in this work, as in its predecessor, the most human and most attractive figure. It appears to have been the

author's intention to contrast strongly with the fitful passions and murderous caprices of Mary, the unwavering devotion of this woman, whose "whole life's love went down" into the grave with Chastelard, and whose fateful presence near Mary keeps always upon her the shadow of the block. This is the most artistic portion of the work. A calm assurance that she shall some day see the end of her who makes an end of all her lovers, sustains Mary Beaton in her recollection of the hour when she saw the head of Chastelard held up by the hair as that of a traitor. She herself says:—

This I cannot tell,
Whence I do know it; but that I know it I know,
And by no casual or conjectural proof
Nor yet by test of reason; but I know it
Even as I know I breathe, see, hear, feed, speak,
And am not dead and senseless of the sun
That yet I look on: so assuredly
I know I shall not die till she be dead.

Mary's character is, of course, the same as in 'Chastelard.' It is impossible to imagine a being more heartless than the Queen as she is here presented. The motive for her animosity to Darnley is, of course, easily conceived. He was the leader of those who startled her peaceful hours, and slew Rizzio almost at her feet. Never for a moment has she forgotten or forgiven that cruel degradation. She feels still against her breast the cold lips of the pistol, and hears the last pitiful adjuration of her despairing attendant. When the plans of assassination are ripe, she visits the chamber of Darnley, and stoops from his side to consult Bothwell, concerning details of the forthcoming tragedy. She sleeps beneath his chamber the night previous to his murder, provoking, in so doing, from Hay of Talla, the observation:—

She has the stouter heart.
I have trod as deep in the red wash o' the wars
As who walks reddest, yet I could not sleep,
I doubt, with next night's dead man overhead.

When her fears for her own life are most keen, and when the feminine nature most strongly asserts itself in her efforts to cajole her enemies, she is still mindful of her vows of vengeance for the death of Rizzio. Her wrath is constantly frank and outspoken; and her bloodthirstiness is almost tigerish. Talking of Knox, she dreams of weaving for him a cord to silence him—

—To spin hemp
For such a throat, so loud and eloquent,
Should better please me and seem a queenlier thing
Than to weave silk and flower it with fine gold.

Delight at the contemplated death of her enemy tingles through her frame. She says to Rizzio

I am gay of heart, light as a spring south-wind,
To feed my soul with his foretasted death.

And again—

O, I feel dancing motions in my feet,
And laughter moving merrily at my lips,
Only to think him dead and hoarse, or hanged—
That were the better. I could dance down his life,
Sing my steps through, treading on his dead neck,
For love of his dead body and cast out soul.

False, treacherous, cruel, capricious, and without one redeeming trait, except, perhaps, a readiness to sacrifice herself for the subject of her temporary whim, Mary stands among the lords of her turbulent court, bending, cajoling, and coercing them all in turns. She plots her own abduction by Bothwell and arranges with those commanding her escort to make no resistance. To the instincts of maternity, even, she is false.

—I believe,
 Albeit I would not hurt the life I bare
 Nor shed its blood, it is not possible
 Such love should live between my child and me
 Who know what source he came of more than mine,
 And how that part of me once mixed therewith
 Was sullied thence and shamed in mine own sight,
 That loathes to look upon it, yet must see
 In flesh and blood the record writ and sealed
 As oft as I behold him: and you saw
 He would not lie within mine arm, nor kiss,
 But like a fox-cub, scratched and strove, to be
 Free of my hands again.

In one passage she likens herself to Cleopatra. Compared with the serpent of old Nile, however, Mary sinks into insignificance.

—Other women cloy
 The appetites they feed: but she makes hungry
 Where most she satisfies,

exclaims Enobarbus in one of the most familiar passages of Shakspeare. Mary is of the "other women," and two days' possession on the part of Bothwell is sufficient for disenchantment.

Apart from the question of the poet's right to deal as he chooses with his characters, there is, of course, historical basis for some of the facts advanced. In presenting Mary as conscious of the forthcoming murder of Darnley, Mr. Swinburne has exercised the poetic privilege. That the Lorraine blood which circulated in her veins, her training under Catharine de Medicis, and her experiences of the French court during the massacre of the Huguenots are sufficient to justify a poet in such an assumption, few will deny except upon grounds of patriotism or of sentiment.

Next to Mary, Darnley is the most striking character in the book. His cowardice and vacillation contrast strongly with the heat and resolution of Morton, Ruthven, and his other associates in the murder of Rizzio. An ill-worn assumption of royalty scarcely covers his craven instincts, and the mental and physical collapse which precedes the murder is painful to contemplate. The scene in Darnley's chamber the night preceding the explosion is the most dramatic in the volume. Mary's feline ways fail to lull her victim into security. With a thrill of horror, he notes that she sings that night the song which Rizzio had sung before his surprise by the assassins. This omen, the terrible dream which has broken his slumbers, and the warning of Lord Robert Stuart, have thoroughly unmanned him. His terror employs for its expression the language of Scripture. Mr. Swinburne is rarely happier than in his use of Hebrew phraseology, and the solemnity and terror of the entire scene are not easy to surpass.

Knox appears seldom; and the part assigned him in the action of the drama is scarcely important. He has one speech, however, which, but for its prodigious length, would command high admiration. His denunciation of the Queen is terrible. Speaking of her lovers, he asks what has she been to them—

—Which of these,
 Which of them all that looked on her and loved,
 And men spake well of them, and pride and hope
 Were as their servants—which of all them now
 Shall men speak well of? How fared he the first
 Hailed of his own friends and elect her lord,
 Who gave her kinsmen heart and godless hope
 By him to reign in her and wield this land,
 Yet once with me took counsel and sought grace,
 And suddenly God left him, and he stood
 Brain-smitten, with no bride-bed now nor throne
 To conquer, but go senseless to his grave,
 The broken-witted Hamilton—what end,
 Think ye, had this man, or what hope and hap

The next whose name met on men's lips with hers
 And ballads mourned him in his love's sight slain,
 Gordon, that in the dawn of her dark day
 Rose northward as a young star fiery red,
 Flashed in her face, and fell, for her own breath
 Quenched him! What good thing gat they for her sake,
 These that desired her, yet were mighty lords,
 Great in account of great men! so they twain
 Perished; and on men meaner far than these
 When this queen looked, how fared they! folk that

came
 With wiles and songs and sins from over sea,
 With harping hands and dancing feet, and made
 Music and change of praises in her ear—
 White rose out of the south, star out of France,
 Light of men's eyes and love! yea, verily,
 Red rose out of the pit, star out of hell,
 Fire of men's eyes and burning! for the first
 Was caught as in a chamber snare and fell
 Smiling, and died with *Parewell*, the most fair
 And the most cruel princess in the world—
 With suchlike psalms go suchlike souls to God
 Naked—and in his blood she washed her feet
 Who sat and saw men spill it; and this reward
 Had this man of his dancing. For the next,
 On him ye know what hand was last year laid,
 David, the close tongue of the Pope, the hand
 That held the key of subtle and secret craft
 As of his viol, and tuned all strings of state
 With cunning finger.

Long as is this quotation, it gives but a fraction of this portion of Knox's address. On such a scale, indeed, is the whole poem built, that it is impossible to find an extract which will give an idea of the execution.

The brutality of Bothwell, the astuteness of Murray, and the mad passion of George Douglas of Lochleven, are carefully painted, and a general idea of the turbulence and ferocity of the Scotch court is afforded.

In this huge volume there are, as we have already said, many fine and some unsurpassable things. Subtle traits of character abound, and descriptive passages of singular delicacy are from time to time encountered. That the work, as a whole, is worthy of Mr. Swinburne, can scarcely be maintained. Granting all that may be said in favour of the psychology of the poem, and admitting the beauty of portions of the workmanship, the want of proportion is fatal to its claims to a place by 'Chastelard' or 'Atalanta in Calydon.' Long as it is, moreover, it is but a prelude, since, though announced as a tragedy, it closes with the departure of the Queen across the Solway, and the fall of the axe, which is necessary to the completion of the action, is yet remote. If we dwell strongly upon the length of the poem, it is because the whole future of the author is involved in the question. Nothing can be devised more fatal to genius than the inability to select among its own ideas the best and most appropriate, to prune into shapelessness its wild and exuberant growth, and to bring its workmanship within the ken of mortals. Whether Mr. Swinburne is in the future to take the position which his admirers claim for him depends upon whether the conscience of the artist can conquer the self-love of the poet.

The verse of Mr. Swinburne is nervous, melodious, and flexible: but in some cases, as in the dream of Bothwell, the frequent recurrence of conjunctions at the commencement of sentences becomes very wearisome. There are not half-a-dozen sentences in this speech of which "and," or "then," or "but" is not the first word.

Some agreeable lyrics, French and English, are to be found in the early acts. The book is dedicated to M. Victor Hugo, in a fine sonnet in French.

Adventures in Morocco, and Journeys through the Oases of Draa and Tafilet. By Dr. Gerhard Rohlfs. With an Introduction by Winwood Reade. (Low & Co.)

This book is advertised as a "new work by the great traveller Gerhard Rohlfs," and as being "edited by Winwood Reade." From the work itself, it does not appear that the latter gentleman has done more than contribute an "Introduction" to what, let its merits be what they may, cannot properly be called a "new" work. It is, in fact, a narrative of the German traveller's first journey in Africa, made as long ago as the years 1861 and 1862, the diary of which, as appears from Dr. Petermann's *Mittheilungen* for 1863, pp. 276, 361-370, was sent to that geographer for publication; but as the west coast of Morocco and the various places there were pretty well known, he refrained from printing what related to the earlier portions of the journey, except only a passage graphically describing the unpleasantnesses to which a traveller in those countries is exposed. But he published the latter part of Dr. Rohlfs's diary, extending from his arrival at Agadir to his arrival at Géryville, of which a paraphrased translation is given in pp. 320-371 of the work now before us.

Whether those parts of the traveller's diary which Dr. Petermann thought fit not to print have since been published elsewhere, we cannot say. In page 358 of the present work, it is stated in a foot-note that "there is a description of Tafilet in 'Uebersteigung des Atlas,' &c., Bremen, Kühnemann, second edition, and in Petermann's 'Mittheilungen,' 1865"; but that is all. There is no allusion to the volume of that journal for 1863.

The work in its actual form does not profess to represent the traveller's original diary; on the contrary, in Mr. Reade's Introduction, it is expressly declared that "the present work has been recently composed, and is enriched by observations, drawn not only from Morocco itself, but from many other African lands." And yet it can scarcely be that the work has been "recently composed" by Dr. Rohlfs himself; for, though at the time when he undertook this journey in 1861, he "knew only a few phrases of Arabic," he must have long since gained such an acquaintance with that language as would have prevented him from putting into print such expressions as "Lah ilah" (or "Lah il Laha") "il allah, Mohammed ressul ul Lah";—"Hamd ul Lah";—"Mktub er Lah" (It was written);—"Mustafa hennin" (Hope you like it); and various others of a similar character. Besides which, we find in page 106 mention made of "the present Sultan of Morocco, Sidi Mohammed ben Abd-er-Rahman," with this foot-note:—"Whenever our author refers to the present Sultan, he is speaking of the late Sultan, who died September, 1873. His successor is Mulei Hassan (Translator)."

The map, too, which accompanies the work, cannot possibly have passed under Dr. Rohlfs's eyes, inasmuch as it differs materially from the letter-press. For instance, in page 13, it is said that, on leaving Tangiers on the way to Fez, "we took a road which led to Tetuan," and in page 16, that "on the morning of the third day, our journey was continued, and before sunrise we entered, at Dhaha, near the

Ued (or river) Aisascha, the great road which passes from Tangiers to L'xor." On the second day after this, it is said, in page 22, that "we arrived at Tleta-Risane.....about half-way between Tangiers and L'xor," when "the sun was high"; and yet in the following page, after describing how he was robbed by his companion, the contradictory statements are made, that he could not go back to Tangiers from this "half-way" station, "after only three days," and that he "reached L'xor at dusk" of the same day. Inconsistent and unintelligible as the road is, as thus described, it is not shown on the map in a single particular, the only route between Tangiers at L'xor marked thereon being one running along the sea-coast to El Araish, and thence to "El Kazar" (L'xor), which was taken by the traveller at a later date. So, too, the direct road from Mequinez to Uesan, described in pp. 203-206, is not marked on the map. Independently of these omissions, there is a total want of correspondence between the names of places in the body of the work and on the map. "L'xor, near the banks of the Ued-Kus," of the former, is on the latter "El Kazar" on "W. Lucos." It is true that the author explains that he writes L'xor "as pronounced, but it is spelt Alkassar"; and "Wed-Kus" may, in like manner, be extended into "Wady el Kus," for which "W. Lucos" does duty. But we have on the map "Wazen," as the name of the holy city "Uesan," which is not remedied by a foot-note on page 92, that "Uesan is called Wazen by many geographers"; and in like manner, "W. Omer Rebia" stands for Ued, "Um-el-Rbes, or 'mother of weeds'"; "Sallee" on the "W. Regreg," for "Sla" on the Ued "Bu-Rgab, or Bu-Râba," and "Mamora" for "Mehdia." We might extend the list almost *ad infinitum*. Many of these differences may be trivial; and in some cases, the spelling on the map may be preferable to that in the text. But, be this as it may, there can be no question as to the necessity for similarity between the two. For the convenience of the general reader, it is indispensable.

That the work is based on a translation of the traveller's German manuscript is proved by the retention of certain technical terms of which the translator did not know the meaning. For example, the author is made to say that, when labouring under a severe attack of fever, he "took his last dose of china," and to describe the contents of a sort of native "chemist's shop" as consisting of "china, Tartarus stib, and Ipecacuanha." Of course the first of these articles is Peruvian bark, and the second is the *tartarus stibiatus* of the German pharmacopœia, that is to say, tartrate of antimony; so "jodkali," in another place, is iodide of potassium. Nevertheless, it is impossible for the work, in its present form, to be a mere translation, however freely made, of Dr. Rohlfs's original diary, for it contains chapter upon chapter which can only have been written after an elaborate examination of other published works, both ancient and modern. And, besides, we are told by Mr. Reade that it "has been recently composed."

For the sake of the distinguished traveller whose name appears on the title-page, it is desirable that some explanation should be given of the circumstances under which the work now introduced to the world has not only been "composed," but also translated and edited.

Our readers would doubtless like to know how M. Gerhard Rohlfs came to undertake this journey, which was the prelude to a series of adventurous undertakings that have rendered his name famous. Born at Bremen in 1831, and there educated, he commenced his career as a volunteer in the Schleswick-Holstein war, on the termination of which he studied medicine at some of the German universities; and then, after wandering through various countries, he came at length to Algiers, where he entered the French army, in which he served several years, and was promoted to the rank of sergeant, the highest to which a foreigner can attain. Having quitted that service, he went to Tangiers, with the intention of penetrating into the interior and entering the service of the Emperor of Morocco as a medical man. But he soon found that this could only be done by his becoming a Mohammedan, and "a desire for the strange and unknown, mingled with a spirit of defiance, impelled him to adopt the enterprise."

Mr. Winwood Reade speaks of the traveller as a "pseudo-renegade," an expression not very intelligible. Dr. Rohlfs, for his part, has no such squeamishness, but speaks of himself as having, *ex animo*, adopted the faith of Mohammed. On one occasion he says that, on reaching the Draa oasis,—

"Tired out with the journey, I had lain down to sleep, but was unpleasantly awakened by a kick. A Sherif stood before me, and asked me who I was, my name, my business. As usual, I answered that I was a German converted to Islamism (*I never made a secret of my being a proselyte*,—indeed, could not have done so, for at that time I still spoke Arabic very indifferently), and that my name was Mustafa."

By this avowed proselytism the traveller subjected himself to the obloquy and contempt which naturally attach to all who "profess and call themselves" believers in a faith in which they were not born and brought up. He himself writes,—

"Little need be said about the renegades in Morocco, who are mostly galley-slaves who have escaped from the establishment at Ceuta, Melilla, Alhucanas, and Peñon de la Gomera. There are, altogether, about a hundred renegades, all of whom are Spanish, excepting three or four Frenchmen. All are married, almost all of them are soldiers, and they are much despised by the Moors. Even the children of such *Oeludj* (the old name for Christian slaves) do not escape the contempt which their fathers certainly deserved."

How that contempt was manifested in his own case, is recorded in the following anecdote. Having been appointed physician in ordinary to the Sultan, he was ordered to attend the ladies of the harem. On his going there—

"The chief of the eunuchs, Mr. Camphor, took me in charge, and I was presently conducted into the ante-room, where I found the ladies who required doctoring. At first they would not unveil themselves; but as I insisted on their doing so, Mr. Camphor, who, with other eunuchs, such as Mr. Musk (all eunuchs have strongly fragrant, aromatic names), Mr. Essence of Roses, &c., &c., was, of course, always present, went and informed the Sultan of this, and soon returned with this answer,—'Our lord (Sidna) says that, as you are only a Rumi [i.e. a Greek] and but lately a dog of a Christian, the ladies need not observe any ceremony on account of you.' Hereupon the shawls, or wrappers, were at once let down (veils proper are not used in Morocco, or anywhere else, by Mohammedan women for covering the face),

and I had daily opportunity of admiring the charms of the Sultan's ladies."

And, on a subsequent occasion, the traveller relates how, on his way to the holy city of Uesan, he became unintentionally the object of an ovation under the following circumstance:—

"The people living in the neighbourhood, who had heard that some Schürfa [the plural of Sherif, a descendant of the Prophet] of Uesan were to pass that way, under the impression that I was also a Sherif, came round me in crowds, kissing my hands and the hem of my djilaba, and asking for the Foetha (blessing), which I luckily knew by heart. It is to be hoped they got quite as much benefit from my blessing as if it had been that of a real Sherif! If they had known that *I was but lately a dog of a Christian*, how they would have cursed me. Happily, we live in a time when the curse as well as the blessing of man have lost the magic of their power."

Another amusing anecdote, from the same chapter of accidents, shall be given:—

"Laughable incidents occur sometimes, such as the following, in which I was a principal actor:—Whilst sitting with the Grand Sherif in closed tent, the servants, who had strict orders not to admit any one, became overpowered by the pressing crowd, and suddenly the fastenings gave way, the tent was forcibly opened, and in swarmed the mob—dirty old bags, strongly smelling children, men and women, old and young, all threw themselves upon me, and covered me with their fanatical kisses. It being dusk at the time, they had mistaken me, as sitting on the carpet (the Grand Sherif happened to be sitting on a stool at the time), for the descendant of the Prophet; and whilst I, with cries and blows, tried to make them understand that I was not the Grand Sherif, he, sitting on his chair, almost beside himself with laughing, cried 'Mustafa hennin' (Hope you like it). I was obliged to have an extra wash, both of myself and my clothes, to get rid of the catchable and feelable souvenirs of these holy embracings."

It may be remarked, *en passant*, that the words here rendered "Hope you like it" seem intended to represent "Hennîyan, ya Mustafa," as if it were the wish, addressed to him by name, which is usually addressed to persons when eating or the like—hennîyan, "prosit," "buon prò vi faccia," "bon appetit," "much good may it do you."

We repeat that we do not think Dr. Rohlfs would have allowed the text to stand as it is here, and the doubt which unavoidably presents itself to our mind as to the genuineness of the work withholds us from directing attention to many portions of its contents that in themselves would appear to be both valuable and interesting. To explain our meaning more fully, we will give, in translation, an extract from the original diary, as published by Dr. Petermann, in which the traveller relates the attempt to assassinate him made by the Sheikh of the Boanan oasis, whose guest he had been for ten days, and then the account of the same incident as given in the present work.

In pp. 368-369 of the *Mittheilungen* it is said:—

"We started in the evening, the guide, my servant, and myself. After a march of about four hours we camped near a small stream, and made a large fire. I soon fell asleep, as did my servant likewise; but I suddenly awoke, having been attacked in a most treacherous manner. I received five wounds on the right arm, the bone of which was shattered above the elbow; I had also a shot in my right thigh, and, in addition to these, a sword-cut in the right hand and over the right shoulder. My guide and Scheich Mohamed-ben-

Abd-Allah had fallen on me, with the intention of killing and robbing me. The great loss of blood rendered me insensible, or, I should rather say, made me fall as if I were dead. My servant took flight. On coming to myself next morning, I found myself alone in the desert. They had carried off all my effects and my money. Although the water was close to me, I could not get to it; I was too weak to raise myself. A fearful thirst devoured me. I remained in this helpless condition for two days and two nights. At length, on the third day, two Marabouts of a neighbouring Sauja, hearing of my calamity, came to bury me. Their joy at finding me still alive was almost greater than mine. I had, so to say, no knowledge of my wretched condition; for I had passed the whole time half asleep and half awake, only tormented by thirst. The Marabouts placed me on a mule, and, in two hours, I found myself safely housed and cared for. They bound up my wounds as well as they could, and placed a stiff bandage on my arm, so as to aid the ossification. The worst was that, from the very first moment, they forced me to devour immense quantities of food, this being, in their opinion, the only way for me to get well. . . . At length, after two months, I was able to continue my journey."

The account of the same transaction as now given is thus developed:—

"We started in the evening, there being besides the guide and myself a pilgrim, who, in return for his food, had accompanied me as servant from the Draa. After a four hours' march, we camped near a small stream, and made a large fire of dry tamarisk boughs, which the guide kept piling on so as to give his master a mark where to find us. The pilgrim and I were soon stretched asleep near the fire, and had seen our guide apparently prepare to do the same. Excepting a pistol which I carried, both the pilgrim and myself were unarmed; the guide carried a carbine. How long I had been asleep I cannot say, but when I awoke I found the Schich of the oasis, my friendly host, standing over me, with the smoking mouth of his long gun still pointing to my breast. Luckily, he had not, as he intended, struck my heart, but had only broken my left arm above the elbow. I was seizing my pistol, when he slashed my hand nearly off with his sabre. From that moment, what with the pain and loss of blood, which was streaming from my arm, I became unconscious. The pilgrim saved himself by flight. When I regained consciousness next morning, I found myself alone, with nine wounds; for, after I had fainted, these ruffians had shot and slashed me, to make sure of me as they thought. They had robbed me of everything but the bloody clothes I had on. Although the water was close to me, I could not get to it; I was too weak to get up. I tried to roll myself to it, but all in vain, and burning thirst was added to my agony. I remained in this helpless condition for two days and two nights. During this time I was in a half-conscious, half-wandering state of mind. . . . At last, on the third day, two men came. Was it a reality, or delusion again? No, they were men, and answered my weak attempts to attract their attention by signs, with their voices. They were Marabutins, of the not far-distant small Saunya Hadjui. Their joy at finding me alive was almost as great as mine in seeing them. I could only stammer out, 'El, ma! el, ma!' (water, water)."

The writer's knowledge of Arabic must be very imperfect to allow him to say what is equivalent in English to "The, water! the, water!" What, under the circumstances, the wounded man might have exclaimed is "Ma! ma!" or, rather, "Moyeh! moyeh!" The narrative continues:—

"Then a thought flashed through my mind, Was their joy genuine? They carried iron pick-axes on their shoulders, evidently with the view of burying me; but they would most probably have come with the intention of possessing themselves

of my clothing, valuable articles in this poor district."

Now, though there may be no sufficient reason why the author should not be at liberty to republish, in this amplified and somewhat melo-dramatic form, his simple narrative communicated to the world in 1863, still we conceive he was bound to state the fact, and it is deeply to be regretted, for his sake above all, that he should have been so ill-advised as not to do so.

But we must not terminate our notice of Dr. Rohlfs with anything that savours of dispraise. We will, therefore, briefly add that it is stated that, after a delay of four hours, he was carried by his preservers to their village in a pitiable state, his "left arm only hanging by skin and muscle, his right hand in a similar plight, and the upper part of his thigh also shot through." On his arrival, the particulars of which are minutely described, it is said—

"My first request, after taking a little meal-soup, was for a knife, and when one was brought I desired Sidi Laschmy to sever my hanging arm. But there I made a mistake. 'That may be the custom among you Christians,' said the Marabout, 'but we never cut a member off; and as you, praised be God, are now in your right senses, you will retain your arm.' In the meantime, they had already made a bandage out of goatskin, to which cane splints were fastened to give stiffness to the whole. This bandage was placed on, and smeared over with clay, thus forming a firm support. The arm was then laid on a bed of white desert sand. The other wounds were simply bound up with cotton-wool soaked in butter, with which a little Artemisia [wormwood?] had been mixed to give it an aromatic smell."

After a painful, wearisome time, during which he was tended with the utmost kindness by the villagers, the traveller recovered sufficiently to resume his journey.

"The body wounds and the right hand, and the shot-hole through the thigh, had healed; the broken arm had got firm through the formation of a callus (hard thick skin) round the splintered bone, but the wounds were open, and from time to time splinters of bone were thrown out."

And we are told in a foot-note that the arm was not properly healed till 1868, after—with the wounds always open—he had made his journey to Lake Chad, and accompanied the Abyssinian Expedition.

For his journey to Lake Chad, which was prolonged to Lagos, Dr. Rohlfs received, in 1868, the Gold Medal of the Royal Geographical Society. He has now just returned to Egypt from an expedition into the Libyan desert, undertaken in the service and at the expense of the Khedive. As an explorer of the interior of the vast African continent, Gerhard Rohlfs stands next to Barth and Livingstone.

STENDHAL.

Henry Beyle (otherwise de Stendhal): *a Critical and Biographical Study, aided by Original Documents, &c.* By Andrew Archibald Paton. (Trübner & Co.)

We take up this book with more pleasure than most monographs of the kind, because, as the author says in his Preface, the subject is "caviare to the general," and it should not be so. A proper account of Stendhal and his works ought to have been written long ago: and the French will regret that the task has devolved on an Englishman. Of course, we do not

mean to say that Mr. Paton's account is free from shortcomings. We do not agree with his appreciation of Stendhal's novels; nor can we find any great originality in his literary judgments. However, he has written a useful biography of a man as remarkable as he is unknown, save, to use Stendhal's own words, "to the happy few." Mr. Paton gives plenty of information, apparently gathered with much pains, for he seems to have collected in Stendhal's Italian residences such details as he could procure from persons who had known the French author; and, moreover, he has been furnished with a number of private letters, which throw quite a new light on Beyle's temperament. Mr. Paton's account is not a complete and exhaustive analysis; but it will serve as a safe basis for speculation.

Beyle's career is little known, and a brief sketch of it may not be out of place here. Marie Henri Beyle was born in 1783, at Grenoble. His family belonged to the middle class. The boy was not destined for the literary profession, nor did he show any signs of future excellence. His education was partly intrusted to the priests; but his mind was none of those that bear for a whole life the stamp of clerical training. At his entreaty, his father delivered him from the discipline of the seminary, and he continued his studies in a "Temple Décadent," a kind of revolutionary school. In 1800 he went to Paris, under the protection of the Daru family, to which ties of distant relationship attached him. What his future career was to be the young man had no distinct notion as yet. All he knew was, that he was filled with a passionate admiration for art and music. But at that period, when each day was marked by a victory, every youth felt irresistibly impelled to a military career. Beyle entered the War Department as a supernumerary, and was taken by the Darus to Italy a short time afterwards. Those who have read his works know how passionately fond of Italy and its inhabitants he showed himself. He was, to some extent, the French Heine of Italy, and ever so many times studied the psychology of the Italian temperament. His dominant liking took root from this date; for in Milan, where eventually he was to spend some of the most pleasant years of his life, he contracted the love for Italian music which eventually manifested itself in his *Lives of Mozart, Metastasio, Cimarosa, and Rossini*. He was in his official capacity present at the battle of Marengo. But he wearied of office work, and, after a month of active service in the dragoons, he obtained the epaulettes of ensign, and went through the campaign of the Mincio as aide-de-camp to one of the generals of division serving under Brune. Beyle then returned to Paris, and applied himself more than before to the study of letters. The acuteness of his understanding first became obvious in the long and elaborate letters he wrote to a favourite sister of his, Pauline Beyle, who eventually espoused a relation of Casimir Périer. His observation was keen, and the shrewd advice he offers to his sister might become a grey-haired man. Here is a striking instance. When Pauline was going to marry M. Périer, her brother wrote to her in the following terms:—

"Périer is a good man; provincial affairs will give him the character of a financier, that is to say, he will avail himself of any advantage to pur-

chase a domain ten thousand francs cheaper than otherwise. But, in the interest of his family, he will be not the less good natured, although less the object of attachment for an elevated soul. When love really exists in marriage, it is a conflagration which burns itself out, and becomes extinct with a rapidity proportioned to its former ardency. That is what I have seen in fifty or sixty married couples that I have had the opportunity to observe closely. What is the happiness attainable in marriage? Friendship! But here, again, we have difficulties, for friendship is scarcely possible, except in the case of a man of fifty who has married a widow of thirty. If they have intelligence, knowledge of the world renders them indulgent. In your case happiness is to be sought in the good-natured husband whom you direct. A wife contracts for such a husband that attachment which a kind-hearted woman has for those persons who show their goodness. This directed husband renders you the mother of children whom you adore. Thus your life would be filled up, not with the impossible emotions which are found in novels and romances, but with a reasonable satisfaction. Do not expect transports of love in marriage, and remember the maxim of Scapin, 'People must expect less than nothing in order to enjoy the little that is to be found in this world.' I would bet a thousand to one that your husband will have a soul deficient in elevation, and an intelligence which may sometimes make you smile. Remember that your happiness will depend on his self-love not being hurt by your under-estimation of him. Marriage imposes great caution on you, for the gossip of society might easily create unpleasantness between you. Do not let him suppose that you prefer friendship with me, or with any of your female friends, to his. Your soul is too elevated for coquetry. The enjoyments of souls such as ours are not only not understood, but detested by the vulgar people that compose the bulk of society. Hide your superiority, and read alone in your closet enjoyable books, without betraying the enthusiasm which you feel. We should enjoy ourselves in solitude. When we are with friends, our thoughts should be unveiled only in proportion to their intelligence; otherwise, there is the danger of our appearing to be superior, and from that moment we are lost. You, perhaps, have doubts on this subject. In four years you will recognize its truth."

This was a rather curious letter to write to a sister, and the reader must know what French marriages are, or he will find its contents unnatural. Beyle was only twenty-four years of age when he indited these sagacious counsels, which seem to fall from the lips of a wary old worldling.

We have stepped out of our way to quote this interesting document. We return to Beyle's progress in the world. He was as yet unknown to the public as a writer. Literature he cultivated as a *dilettante*, and with selfish refinement, while he felt his way in a calling that insured him the means of living. He was an enthusiastic admirer of Napoleon; and, though in after years his reason led him to retract, in a political aspect, his former worship, at heart he remained slightly infected by the love of glory and victory, which he so relentlessly derided in his own countrymen. At that moment, too, commenced a series of attachments to women of various kinds. As a lover, he seems to have been extremely sentimental. He, at first, proposed marrying at Grenoble a young friend of his sister's; but he was not the man to settle quietly in the placid path of matrimony—firstly, because, like Beaumarchais's Cherubin, his love for the sex seems to have been as capricious as intense while the fit lasted; and, secondly, because, as Mr. Paton

justly observes, there was in Beyle's nature an absence of equilibrium, an inharmonious proportion of qualities and defects, which conduced to his own unhappiness, although he was gifted with all that is requisite to make others happy. Beyle was a sceptic, but not of a dry, caustic kind; on the contrary, he was extremely sensitive, and open to broad and generous ideas, and all his observation and experience could not make of him, that cruel, heartless artist, of which Prosper Mérimée was the type. We find the young man running after an actress as far as Marseilles, just after the rupture of the projected marriage; and, to gratify his passion, stooping to the occupation of inferior clerk in an office, until his lady-love made off, and left Beyle to console himself as he best could. This he was not long in doing. When he returned to Paris he obtained a Commissariat in the Imperial Army, and in that capacity he lived for some time in Germany, a country so antipathetic to his southern feelings, that he wrote, a long time after, to Balzac, that he "forgot German after learning it, out of contempt for the German race."

We next find Beyle in Vienna, after the battle of Wagram. The genial temper of the inhabitants of this town was well calculated to please him; and he seems to have again fallen a victim to love there. What is really remarkable is the power he had of analyzing his own intimate feelings. Every time he was smitten, it would appear as if he recorded the very essence of the impulses of his heart in a mental notebook; and it is certain that his personal experience taught him much of what he recorded in that masterpiece of psychological study, 'De l'Amour,' for he had himself passed through all shades of courtship. Beyle returned again to Italy with the troops of Napoleon; and, afterwards, much to his regret, he was induced to join the expedition to Russia. We have no space to chronicle his movements down to the fall of Napoleon, when the Commissaire General, as a matter of course, was dismissed, and had to look elsewhere for means of livelihood. He had published the brilliant *Lives of Haydn, Mozart, and Metastasio*; and he followed them up with the *Life of Rossini*, which met with some success. And then he returned to his beloved Italy, finding there a cheapness of living suited to his slender income. For some years he lived at Milan, which, at the time, could boast of an unusually brilliant and intellectual society, including Manzoni, Monti, and others. There he met Lord Byron, and their friendship was of the most pleasing character, each appreciating the other at his just value. In Rome he saw Shelley, and he speaks of him in terms of unbounded admiration and regard.

On his return to France (having been expelled from Milan by the Austrian police) he betook himself to writing on art and music for the papers. Beyle had had plenty of opportunities to study the masterpieces of the Italian painters; and the result of his gleanings was a 'History of Painting in Italy,' which he published anonymously. It was only in later life that he issued his treatise on 'Love,' and those two admirable novels, 'La Chartreuse de Parme' and 'Le Rouge et le Noir,' than which there is none finer and truer in modern French literature. They were written during his tenure of office as consul at Civita Vecchia

and Trieste. He also wrote the 'Memoirs of a Tourist,' an account of the artistic beauties of Rome, Naples, and Florence, and projected an autobiography, which would probably have been his most curious work. When he died he was, it is no exaggeration to say, still unknown.

But his works were in print, and that was sufficient. Although the satisfaction of finding himself justly appreciated and admired was denied to him during his life, there is every probability that he will come to be regarded as one of the most original minds of this century. His love of concealment from the public eye did him no little harm. But now that his eccentric pseudonyms have fallen, as a mask falls from a face, there remains a man of great genius, whose artistic sensitiveness is apt to lessen his popularity with the bulk of his readers, but who, in the eyes of men of refined taste and critical judgment, is a glorious artist.

A History of Philosophy from Thales to the Present Time. By Friedrich Ueberweg. Translated by G. A. Morris. With Additions by Noah Porter, D.D. 2 vols. (Hodder & Stoughton.)

THE History of Philosophy written by the late Prof. Ueberweg, of Königsberg, is so well known, that it is not needful to enter into a detailed criticism of it. It combines in an unusual degree the three qualities of accuracy, clearness, and conciseness; and, therefore, it is peculiarly adapted for the use of students, while the copious bibliography renders it of value to the scholar. The latter portion of the book is, indeed, singularly well done, and, throughout, the most important works which bear on each point have been judiciously selected for mention. It is, of course, true that the majority of these books are in German, and, therefore, are useless to those for whom this translation is intended; still there is so much that is especially excellent in the work, that we regard the appearance of these two volumes as a boon to English readers.

The portion of Prof. Ueberweg's history which deals with the Apostolic period and the Early Fathers is not unlikely to provoke dissent in this country and America, as his views are, generally speaking, those of the Tübingen school. It is to the credit of Prof. Morris and Dr. Porter that, so far as we have observed, they have endeavoured faithfully to give the meaning of the German original, and have not attempted to impart to it an orthodox tinge. Of the translation as a whole, however, we are unable to speak so favourably as we could wish. It is deficient in precision, and yet it is far from being written in idiomatic English. The involved constructions of the German need not have been so closely followed, and we cannot put it on a level with Mr. Lindsay's version of Prof. Ueberweg's *Logic*, which we noticed a little time ago.

Some of the additions made by Dr. Porter are useful, others are not, and to us they all seem a great deal too lengthy. The chapter on 'Modern Philosophy in Italy,' contributed by Dr. Botta, is far too long, for Italian philosophy is not particularly important; and Dr. Porter's account of British philosophy might have been shortened with advantage. Several of the names he mentions should have been omitted altogether. The same remarks apply with still more force to Dr. Porter's sketch of

American philosophy. Dr. Porter confesses that America "has produced few works of independent originality," and though his patriotism is pardonable, it would be well for the American, certainly for the English, reader had he cut out at least two-thirds of this section of his additions. The United States possess men of science and philologists of whom any nation might be proud; but Jonathan Edwards remains the one American metaphysician who has a claim to attention. It may seem ungracious to take objection to the additions; but it must be remembered they add seriously to the cost of the book; and we trust that in the future volumes of the "Theological and Philosophical Library" we may be spared similar accretions. A mania for collecting materials of very different values is a weakness of American editors, which we suppose, in its origin, is due to the absence of an International Copyright.

NOVELS OF THE WEEK.

Waiting for Tidings. By the Author of 'White and Black.' 3 vols. (H. S. King & Co.)

Lescar, the Universalist. By the Author of 'Artiste.' 3 vols. (Chapman & Hall.)

Frank Arnstein. By Frederick Armfelt. (Charing Cross Publishing Company.)

Fantoccini. By Frank Barrett. 2 vols. (Tinsley Brothers.)

'WAITING FOR TIDINGS' is one of those novels of which it is difficult for the critic to make any capital. On the one hand, it is free from all glaring faults, either of style or construction; on the other, it is not remarkable, either for any particular brilliancy of wit in its conversations, or for vividness of description or subtle analysis of character. It is sufficiently interesting to make us read to the end of the last volume, even in spite of a certain heaviness of style, which reminds us of Mr. Gilbert, and which makes the process of reading it through take an unusually long time; and has a sufficiently well-arranged plot, which makes us think once and again that we have the secret, and as often throws us off the scent, only to wonder, when we reach the end, at our own dullness in not having guessed it long before. For the *dénouement*, though improbable enough, as it must needs be in a story which depends upon this for its interest, is not impossible, nor does it involve any inconsistency; rather it is what we hope all the way through to find at the end, and the ingenuity of the author is shown in the way in which it is made to arrive at a moment when we seem far enough from a happy termination. It is quite clear that in a story of this kind it would be unfair even to indicate the nature of the plot further than this; nor do we, as a general rule, think it desirable to attempt any analysis of novels, except in the case where we wish to warn off possible readers. Then, again, there is little to say about individual characters. They all play their parts pretty satisfactorily, if the majority of them are somewhat commonplace. There are some novels, of which, as formerly of women, the highest praise is that there is nothing to be said about them, and 'Waiting for Tidings' is decidedly one. Let those who have leisure to read such read it and judge.

'Lescar' is a dull book. "The Universalist"

means "the Internationalist": Victor Lescar, the hero, is Roussell. The *Internationalist* figures as "the Universal"; General Cluseret, sometimes as Chaussette, and sometimes as Nause-rette; Pyat, as Pytat; Raoul Rigault, as Raoul Regnaud; Professor Beesly, as Professor Bardley; Karl Marx, as Karl Franx; Bakounin, sometimes as Bakouin, and sometimes as Beckouin; Lullier, as Luller; Ferré, as Kerré; Vermersch, as Fermesch; Grousset, as Bouchet; Henri Rochefort, Comte de Luçay, as Henri Rochecarre, Comte de Lacai; and so forth. All these real personages are made to vapour and strut in a manner the reverse of natural; and some Cambridge scenes which are dragged into the book are as unlike University life as the Universalism of the author is unlike Internationalism. She seems to have been inspired by the success of 'Joshua Davidson,' and put together in haste, the names of the personages being taken from the letters which appeared in the *Standard* last year on the subject of the International. There is plenty of pretence of acquaintance with the subject, and some bad French, such as "cogniac," which occurs twice.

'Frank Arnstein' is a novel of incident, a little in the 'Lewis Arundel' and 'Frank Fairleigh' style, which is neither long nor deep, and, as far as it goes, serves very tolerably the purpose of amusement. The New Zealand war, the great Continental war of 1870, and Paris under the reign of the Commune, are topics susceptible of lively treatment, and the plot, though sufficiently improbable, is stirring enough to satisfy a jaded appetite. Frank himself is a bit of a Bare-sark, with loose notions on homicide, and, being disappointed of his hopes of a marquisate, takes the strange course for a British officer of becoming affiliated to the International, under the auspices of which mysterious body he takes a leading part in the second siege of Paris. His erratic career is stimulated from time to time by long shots inconveniently taken at him by a certain yellow-haired French amazon, who, for reasons, bears a personal grudge against him. This damsel, Jeanne by name, eventually disguises herself as a Versailles Zouave, and is the means of bringing about his execution on the collapse of the revolutionary party. His fate is shared by a young English girl, to whom he is engaged to be married, and whom he has rescued in perilous circumstances from the libertine designs of a wicked old Irish nobleman. The treacherous conduct of this worthy in exposing Arnstein, as an officer under his command, to almost certain destruction in New Zealand is, perhaps, the most glaring violation of probability in this slightly audacious work. But the reflection reminds us that we are dealing with fiction, whatever be the substratum of fact, and, perhaps, conveys a compliment to the verisimilitude of the tale.

Mr. Barrett treats us to a collection of prose burlesques, which, at the outset, disgusted us by their extravagance, and, finally, moved us to laughter. The stories are of unequal merit, the most amusing being "Filoubon and the Little Marie," while "The Last Jest of Eolf," "Hun who slew the King," and others, show that the author has a serious vein, which might be wrought to advantage. Of course, after the manner of his kind, Mr.

Barrett indulges in a pun wherever it can be inserted, and this thin kind of wit often mars a really humorous passage. Some of his fun he reserves for the notes, and it would, perhaps, be as well if all the regular burlesque jokes could be relegated to an appendix. In Mr. Barrett's case a residuum of merit remains after the elimination of such matter; but we own to regarding with much apprehension the possible productions of a school of comic novelists.

BOOKS FOR THE YOUNG.

The African Cruiser: a Midshipman's Adventures on the West Coast. By S. Whitechurch Sadler, R.N. (H. S. King & Co.)—This story of the doings of an African cruiser and her brave sailors on the coast of Africa in suppressing the slave trade, is full of deeds of courage and daring. At a time when Africa has been so lately claiming a large share of our interest and attention, this little book will have a special attraction. The adventures are well told, and the book is nicely got up.

Brave Hearts. By Robertson Gray. Illustrated by Darley, Beard, Stephens, and Kendrick. (Low & Co.)—'Brave Hearts' is a stirring novel of the Far West before the days of the Pacific Railway put a stop to adventures with robbers and Indians. It is full of scenes of the wild life which the books of Bret Harte have made familiar to English readers. Kate Campbell, the heroine, is a fine, spirited young woman, who grows up under great social disadvantages; she declares she does not care "to shoot except at hill-grouse or two-bit pieces," but she is so true-hearted, and brave, and good, that every reader will love her and forgive the faults of her bringing up, if, indeed, they will not be entirely blind to them. For those who relish scenes of Californian life, 'Brave Hearts' will be a book of pleasant reading.

Live Dolls: a Tale for Children of all Ages. By Annabella Maria Browne. Illustrated by Capt. C. Orde Browne. (London, Partridge & Co.)—'Live Dolls' is a fairy tale, with a pretty moral prettily inculcated. It is to teach children, and grown persons also who may read the book, that if people make pets of any living creature they incur duties and responsibilities which they cannot neglect without doing wrong and failing in humanity. Even dolls, if they were endowed with sense and life, would entail on their young possessor almost as many cares as if they were real babies; from which we may gather that nothing exists for the sake of giving amusement, unless it has no feelings of its own to be wounded when neglected or cast aside.

Lady Willacy's Protégées; or, Homes for the Homeless. By Agnes Grey. (Edinburgh, Oliphant & Co.)—This is a book intended to set forth the advantages of "boarding out" orphan and destitute children, instead of allowing them to accumulate as little paupers in Union Workhouses. There is some cleverness in the story, and it is as interesting as a story made to pattern can be. The system of "boarding out" is on its trial throughout the country; if it proves eventually to be for the good and comfort of the poor little children, one great social problem may be, in a measure, solved.

Clemène: a Sketch. By the Author of 'Echoes,' &c. (Bell & Sons.)—The promise given by the author in her previous works is not thoroughly fulfilled in this longer and more sustained story. There is graceful and gracious feeling shown in the workmanship, but there is too much of the amateur in the style and treatment. The authoress is always in a state of admiration and compassion for her heroine, whom she adorns with epithets of praise on every occasion; and this gives a sickly sweetness both to the story and to the heroine. The author can do better things, if she will try to draw character instead of fancy, and make her story more like what really happens in daily life. She may idealize her incidents if she will not lose her hold on truth and soberness. Clemène seems as though she had been a contemporary with the Children of the Abbey, and heroines of that type. We repeat, the authoress

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can, and we expect will, write something much better.

Under the Southern Cross. By the Author of 'The Spanish Brothers' (Nelson & Sons).—*Under the Southern Cross* is a book that need not be confined to young readers. It is a very interesting story of the period of the Spanish conquest of Peru, before the race of the Incas had died out; and there are glimpses of the people who had been under their rule. Indeed, the hero is himself one of the royal race, "a child of the sun." His name is Viracocha-Yntip-Churi, but, for the comfort of the English reader, he is generally called José, the name given him at his baptism by the good Fray Fernando, who redeemed him from slavery, and brought him up as his own son. There is no heroine, but the love and loyalty borne by José towards his adopted father is more touching than any love passages between youth and maiden. Fray Fernando, the good Spanish missionary to the Indians, is an excellently-drawn character, and, although he is too much given to doubting and questioning the articles of the Catholic faith for the age and nation to which he belonged, that does not detract from the reader's interest in the story. The author has gone to the old chronicles of the Spanish conquest of Peru. The descriptions both of scenes and people are clever; and, though the incidents are laid in lands so distant and times long ago, the real human interest that attaches to the conquered race has never passed away or grown out of date.

A Lily among Thorns. By Emma Marshall. (Seeley & Co.).—*A Lily among Thorns* is a pretty story enough; it lacks strength; the characters and incidents are delicately, though feebly, drawn. The moral enforced is an excellent one, namely, that all those liable to hereditary disease have no right to marry, and so entail suffering on their offspring, but ought, at whatever personal sacrifice, to stand alone through life, and so let the plague be stayed. It is to be hoped that as society advances in the knowledge of the laws of health and disease, this sense of responsibility will increase in force and distinctness, and become binding on the conscience of all. Meanwhile, Mildred Wiltonby sets an example. She makes an honourable sacrifice to her sense of what is right, but she also escapes marrying a man who must, according to all the laws of human nature, have made her miserable ever after. The story is too short and sketchy for all the subjects introduced, and this gives an uncomfortable sense of inefficiency; nothing is thoroughly worked out. Miss Marshall can, we think, write a better book if she will give herself the trouble.

Ashley Priors; or, the Beauty of Holiness: a Tale about Children. (Mozley).—This is a cleverly-written story. The characters of the children are well drawn, and family life, as it could, would, and should be, in a noble family, and under the teaching of the highest Church of England doctrines, is attractively set forth. The daily services, the beautiful private chapel, the wonderful singing, and the excellent clergyman, are well described, and the home life of the young people is both natural and interesting. The children are all life-like, except the young Italian, brought up as an adopted son, who turns out to be an Italian nobleman, and who resists all efforts to induce him to turn Romanist, although he is half-starved and imprisoned in the family dungeon of his ancestral palace, and, finally, disinherited. Laurence is the least probable personage in the book, and, after he becomes a hero and martyr, the least interesting. The writer does not understand the working of a boy's heart. Laurence is so completely made after English High Church pattern that he ceases to be a human being, and becomes an idea. For readers with high ritualistic sympathies *Ashley Priors* will be a charming book.

OUR LIBRARY TABLE.

ONLY a bold man would venture to describe over again, with new lights and less artistic effort, the period of English history concerning which Mac-

aulay has left his brilliant fragment; but such an undertaking, if honestly entered upon by a competent writer, would be commendable. There is, however, nothing to commend in Mr. C. D. Yonge's *History of the English Revolution of 1688*, published by Messrs. H. S. King & Co. Mr. Yonge is Regius Professor of Modern History at Queen's College, Belfast, and has produced several volumes more remarkable for the slipshod way in which they were written than for the research displayed in them. As this last book is chiefly compiled from Macaulay, it is not strange that its English should be above the average; but we doubt whether it was worth producing. It is too long for a school-book, and too superficial for more advanced students. It is really a tedious epitome of English history from the time of Cromwell,—whom Mr. Yonge, not here following Macaulay, describes as "abler, no doubt, but far more arbitrary in his disposition, more severe in his temper, and more unscrupulous in his dealings, than his worst enemies had ever accused Charles of showing himself,"—down to the death of William the Third, whom Mr. Yonge, exaggerating Macaulay, credits with the solidification of a "constitution which, beyond any other ever known in the world, combines strength and stability with a capacity for improvement and the full maintenance of all legitimate authority with the most complete freedom to every individual."

The contents of the two volumes of *Essays*, by the late Bishop of Winchester, which Mr. Murray has sent us, are already, to some extent, known to the public, from a notice in the April number of the *Quarterly Review*. The opening article,—or we may say articles, as two are here printed as one, 'The Naturalist in Sussex and on the Spey,'—is extremely pleasant reading, and a few of the others are worth looking at; but we cannot help thinking that it would have been best for the writer's reputation had the greater number not been republished. Dr. Wilberforce was essentially a rhetorician; and when he attempted to reason without the help of rhetoric, the result was failure. Such critiques as those on 'Essays and Reviews' and 'Aids to Faith' show but too plainly the author's weakness as a theologian. The former of them made a stir at the time of its appearance; yet those who then admired it must be rather ashamed of it now. It was a little too late, even in 1860, to rail at "the metaphysical mind of Germany, with its insatiable appetite for mystical inquiries into history, philosophy, science, morals, or religion," and, like the pious wish of the University preacher, that "Jarman philosophy and Jarman metaphysics were sunk to the bottom of the Jarman Ocean," it was not a particularly efficacious way of battling for the Faith. In 1874 it is preposterous.

PROF. PIAZZI SMITH has published, through Messrs Isbister & Co., an enlarged edition of *Our Inheritance in the Great Pyramid*. He has given, in an Appendix, a paper of his which was rejected by the Royal Society, and the correspondence to which the rejection gave rise. This Appendix the Professor has also issued separately.

DR. MAURICE DAVIES has been spoiled by success. His 'Unorthodox London' found readers, and so he presently brought out 'Orthodox London,' which was not so well done, but which, however, was greatly superior to the two volumes he has now produced, called *Heterodox London*. They are worthless specimens of wholesale bookmaking. Messrs. Tinsley Brothers publish them.

PROF. ANGELO DE GUERNATIS has reprinted from the *Rivista Europea* an interesting article of his on Count Alexis Tolstoi, the author of many well-known Russian works, a translation of one of which has lately been published under the title of 'Prince Serebrenni,' and which we reviewed the other day. As that book is available to English readers, we need not dwell upon the Tuscan Professor's eloquent criticism of its contents. But many of his remarks on Russia in general, and on the strange ideas about morality and religion entertained by the Russian peasant in particular, are well worthy of having attention

called to them. Very interesting, for instance, is his record of the impressions he brought away with him after visiting several Russian prisons, of his astonishment at finding how naively criminals discussed their crimes, what an unfavourable view assassins frequently took of the homicides they had committed. Thus in one prison he found a young peasant-woman who had made away with her husband. With touching simplicity she avowed the fact, and affirmed that if her defunct spouse were to come to life and force her to live with him, she would be obliged to murder him over again. And then she proceeded, "con molta naturalezza" and with a "riso sereno," to ask for news from her village home. But her husband had probably been very aggravating. At all events, her fault appears almost a venial one when compared with that committed by one of the inhabitants of the rural Arcadia to which she belonged. He it seems, out of pure kindness of heart, had given a boy a lift in his cart—his *telega*, let us say, by way of giving the story more "local colour." Presently the little fellow rashly confessed to having about him a number of roubles. Whereupon the peasant instantly yielded to a diabolical instinct, and "sopprime il possessore, per entrare nel possesso dei rubli"—in other words, killed him with an axe. But no sooner was the crime accomplished than he became conscious of its enormity; so he handed himself over to justice, and eventually complained bitterly of the undue clemency of his judges when they sentenced him merely to Siberia, instead of accommodating him with "una morte crudele."

In *South by West*, published by Messrs. Isbister & Co., we have a work on Colorado, California, and Mexico, of which the last part, namely, that about Mexico, is fairly good. The Colorado part is a mere undigested diary:—good material for a book, but not made into one.

We have on our table *History of Italy*, by W. Hunt, M.A. (Macmillan),—*The Hygiene of Schools*, by J. B. Budgett, M.D. (Lewis),—*Plato*, by C. W. Collins, M.A. (Blackwood),—*The Forest and the Field*, by The Old Shekarry (Chatto & Windus),—*Swiss Allmends and a Walk to See Them*, by F. B. Zincke (Smith & Elder),—*Wayside Wells*, by A. Lamont (Hodder & Stoughton),—*London Characters*, by H. Mayhew (Chatto & Windus),—*The Circuit Rider*, by E. Eggleston (Routledge),—*Song Drifts* (Glasgow, Murray),—*Autology: an Inductive System of Mental Science*, by Rev. D. H. Hamilton, D.D. (Hodder & Stoughton),—*The Anæsthetic Revelation and the Gist of Philosophy*, by B. J. Blood (Amsterdam, in New York),—*Answers to Questions on the English Language*, by R. F. Weymouth (Longmans),—*Chambers's National Reading Books*, Book IV. (Chambers),—*Hampton and its Students*, by Mrs. M. F. Armstrong and H. W. Ludlow (New York, Putnam),—*Africa: Geographical Exploration and Christian Enterprises*, by A. G. Forbes (Low),—*The Unity of Creation*, by F. K. Kingston (Trübner),—*Our Children: How to Rear and Train Them* (Cassell),—*Compensations: a Text Book for Surveyors*, by B. Fletcher (Spon),—*Laocoon: an Essay upon the Limits of Painting and Poetry*, by G. E. Lessing, translated by E. Frothingham (Boston, U.S., Roberts),—*Shiloh; or, Without and Within*, by W. M. L. Jay (Ward & Lock),—*Poems*, by Austral (Ade-laide),—*Poems and Sonnets*, by G. B. Johnson (Simpkin),—*Thoughts in the Twilight*, by J. F. C. P. (Goodwin),—*The Sacred Poetry of Early Religions*, by R. W. Church, M.A. (Macmillan),—and *Interpretation; being Rules and Principles assisting to the Reading and Understanding of the Holy Scriptures*, by S. R. Bosanquet, M.A. (Hatchards). Among New Editions we have *Wrinkles; or, Hints to Sportsmen and Travellers on Dress, Equipment, and Camp Life*, by The Old Shekarry (Chatto & Windus),—*Five Weeks in a Balloon*, from the French of Jules Verne (Low),—*History of the War in Afghanistan*, by J. W. Kaye, 3 vols. (Allen),—*Greek Lessons*, by W. H. Morris (Longmans),—*The Competitive Geography*, by R. Johnston (Longmans),—*Madre Natura versus The Moloch of Fashion*, by L. Linner (Chatto & Windus),—*Record*

of Mr. Alcott's School, (Boston, U.S., Roberts),—and Lectures on the Doctrine of Justification, by J. H. Newman (Rivingtons). Also the following Pamphlets: *Head Culture and Heart Culture*, by C. Playfair (Parker),—*A Treatise on an Improved Method for Overcoming Steep Gradients on Railways*, by H. Handyside (Spon),—*The Mobility of Field Artillery; Past and Present*, by Capt. Hime (Woolwich, Boddy),—*Inklings of Areal Autometry*, by W. Houlston (Simpkin),—*Cassell's Arabian Nights*, Part I. (Cassell),—*Competition or Co-operation*, by C. H. B. Hambly (Hamilton & Adams),—*Charity: its Aim and Means*, by the Rev. B. Lambert (King),—*The Gospel, the Crucifixion, the Cross of Jesus*, by the Rev. T. G. Headley (Trübner),—*New Legislation for the Church, Is it Needed?* by W. J. Irons, D.D. (Rivingtons),—and *Practical Instructions for Painting on China, Earthenware, Glass, and Enamel*, by Aural (Lechertier & Barbe).

LIST OF NEW BOOKS.

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- Allen's (Rev. R.) Words of Christ, cr. 8vo. 5/6 cl.
Bateman's (Rev. J.) Short Sermons for Sick-Rooms, 2nd edit. 2/
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Cowan's (J. G.) Plain Sermons, 4th Series, 2nd ed. cr. 8vo. 5/6 cl.
Disputed Questions of Belief, with Preface, by J. O. Dykes, 3/6
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Goodday's (H.) God's One Universal Rule of Life, &c., 2/ cl.
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Philosophy.

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- Inderman's (J.) Epitome of Leading Common Law Cases, 2nd
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Fine Art.

- Pollen's (J. H.) Ancient and Modern Furniture, &c., in South
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- Claphorne's (H.) Plays and Poems, 2 vols. 12mo. 21/ bds.
Swinburne's (A. C.) Bothwell, cr. 8vo. 12/6 cl.

History.

- Anderson's (R.) History of Scotland, 12mo. 1/6 cl.
Boehmer's (R.) Bibliotheca Wiffiana, Vol. 1, 8vo. 12/6 cl.
Molesworth's (W. N.) History of England, Vol. 2, cr. 8vo. 6/ cl.

Geography.

- Englishman's Illustrated Guide to the United States and
Canada, cr. 8vo. 7/6 cl.
Lower's (M. A.) Wayside Notes in Scandinavia, cr. 8vo. 9/ cl.
Schweinfurth's (Dr. G.) Heart of Africa, 2nd edit. 2 vols. 42/
Viczay's, or Life in the Land of the Carlists, cr. 8vo. 9/ cl.

Philology.

- Lanari's (A.) Collection of Italian and English Dialogues, 3/6 cl.
Readings in English Literature (Prose), Selected from the Best
English Authors, 12mo. 1/
Second French Book, 12mo. 1/ cl. swd. (Public School Series.)

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- Babington's (C. C.) Manual of British Botany, 7th edit. 10/6 cl.
Baerman's Treatise on the Metallurgy of Iron, 4th edit. 12mo.
4/6 cl. swd. (Weale's Series.)
Beeton's Dictionary of Every-Day Gardening, coloured Plates,
cr. 8vo. 3/6 cl.
Haydn's Dictionary of Popular Medicine and Hygiene, edited
by E. Lankaster, 8vo. 18/ cl.
Horton's Complete Measurer of Boards, Glass, &c., 2nd edit.
12mo. 4/ cl. swd. (Weale's Series.)
Smith's (K.) Foods, 2nd edit. cr. 8vo. 5/ cl.
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THE DICE OF TOSCANELLA.

I PERCEIVE from Mr. Isaac Taylor's letter that he considers I have not "really taken up" his

"challenge, which was to prove that the six words on the dice correspond to the first six digits in High Dutch,"—and he adds, that my letter "virtually admits that this cannot be done." Mr. Taylor's compliment to what he terms my "marvellous ingenuity" would be but poor consolation were I conscious of having met him on a false issue. The challenge, as I understood it, was on the point, broadly, whether the Etruscan language, as tested by the words on the Dice of Toscanella, was Turanian, according to Mr. Taylor's own theory, or Japhetan, Aryan, and Teutonic, according to mine. The special word used in the 'Etruscan Researches' was "Gothic," not High Dutch; but the context implied a broader range. My answer was, that the words in question were, with the exception of the last two (I ought to have said the last only), not numerals, but independent words—to the effect, doubtless, of rendering a discussion impossible on the assumption that the words were numerals; while, at the same time, I met Mr. Taylor's general proposition by what I conceive to be proof that the words, the common subject of dispute, were Japhetan, Aryan, and Teutonic, not Turanian. But even on the narrower numerical ground there is something to be said. After submitting in my letter my own interpretation of the inscription, I subjoined the remark that, although not numerals, the words, "especially the first, second, fourth, and fifth, seem to have been adapted so as to echo the current names of numerals in Japhetan, if not Teutonic speech." (The sixth was the numeral six in my translation.) I cut out what originally followed upon this remark in order to shorten my letter; but I must now appeal to your courtesy to admit the substance of it, and a few words of relative comment.

1. MAX—denoting, as I have shown, $\kappa\acute{\upsilon}\beta\omicron\iota$, or "dice"—is an echo (in the sense premised) of the Japhetan word for "One," as preserved in an abraded form in the Sanskrit *eka*, Zendic *aēva*, and Pehlevi *avak*, but which we have in nearer approximation to the (presumed) original form in the *mi*, *meg*, of the Armenian, that very ancient branch of Japhetan speech; while the Greek *μία* may, perhaps, belong to the same category. It is thus that *mich* is an older form of *ich*,—both *ich* and *eka*, "I" and "One," deriving, I suspect, from a common root and thought.

2. THU—which answers to $\Delta\eta$, $\Delta\eta\omicron\varsigma$, in the phrase $\Delta\iota\omicron\varsigma$ $\kappa\acute{\upsilon}\beta\omicron\iota$ —is similarly an echo of $\delta\acute{\upsilon}\omicron$, "du-o," two.

3. ZAL—equivalent to *zahl*, and which I have translated "numeratim" and "number"—is the most puzzling among these words when considered in connexion with the numeral "three." The simple literal change of *tri*, *ti* (as in "Tros," "Tios"), would suffice; but I know no example of this in the Japhetan, although there are many in the Semitic and Turanian forms of the numeral. On the other hand, the *keil*—"tel-um"—*gar*, *geir*, "quir-is" *spears*, all denoting wedge, spear, or arrow-head, was the symbol of Tyr, Tys, the Scandinavian Ares, who stands at the head of *Tyrs-aeth*, the third and last of the three families or classes of the Runic alphabet; while the $\pi\acute{\epsilon}\lambda\epsilon\upsilon\omicron\varsigma$, or flint-axe, is the sign of Thurs, or *th*, the letter which stands third, and has the numerical value of three, in the first column of the same early alphabet. The spear or javelin was, I think, the earliest instrument used for lineal mensuration, in fact the first ruler; and thus *zeil*, *zeile*, a line, is an echo of *keil*, and stands in close proximity to ZAL. These approximations are legitimate so far as they go, which is all I can say for them here. The fourth word,

4. HUT, signifying in the inscription "cad," fall, is an echo of *c'at-ur*, "quat-ur" "pet-or," four. Many Etruscan philologists understand HUT as four. I have myself read it rather as *cead*, "cent-um," hundred.

5. KI, which, considered as a word, I have identified with "bi," "bis," as in "bisseni,"—has been likewise understood by philologists as an abridged form of a word analogous to "quinque," and it probably stands here as its echo. I have elsewhere connected KI with *zui*, two, as by the

analogy of KIARTH, the Etruscan agnomen rendered in Latin by "Fuscus," and which I have, I think, identified with *Schwarz*. Lastly,

6. SA, answering to *sei*, "sex," "senio," "seni," is, according to my interpretation, both substantive word and numeral.

The reader must not understand me as laying undue stress upon these confessedly shadowy indications. My first impression on looking at the inscription was that the words were really numerals, and Japhetan numerals. But on consideration of the third word, ZAL, I could not make up my mind to accept it as a Japhetan numeral through a process so circuitous, however legitimate, as that above stated. The doubt presented itself whether the words were numerals, and whether, on the other hand, they were not rather independent words, forming a sentence, bearing probably a signification appropriate to the game of dice. It appears, in fact, strange that words should be substituted for the simple I, II, III, &c., unless on such a supposition. The result of this second stage of inquiry is before your readers in the translation given in my first letter. The further suggestion, that the words had been adapted (in part) with reference to actual Etruscan numerals in the background, followed almost as a matter of course on consideration of the analogies just shown; and I have now, I trust, vindicated the probability of this. I have met Mr. Taylor's comments and re-stated challenge as fully as is possible under the conditions prescribed by the stubborn fact that the words on the dice are (according to my view) not numerals. It will be for others to decide whether those words—although not themselves numerals, but mere "simulachra," ghosts, or shadows of numerals—do not exhibit a nearer resemblance to Japhetan, Aryan, and Teutonic numerals than is shown by Mr. Taylor to Turanian. For I must again observe that my own comparison proceeds throughout on the assumption that the words are to be read in the natural sequence, MAX : THU : ZAL : HUT : KI : SA, shown by the position of the numbers I, II, III, &c. on other ancient dice; whereas Mr. Taylor, unaware or forgetful of the careful comparison reported in the *Bullettino* of the Archaeological Institute, affirms that "there is no clue to inform us how these six words are to be allotted to the first six numerals"—inverts the sequence as above prescribed—reads the words as MAX : KI : ZAL : SA : THU : HUT, and only brings them when thus transposed into approximation with the Turanian dialects. He agrees with me, it is true, in understanding MAX as the ace, or number I, and ZAL as corresponding with the number III, both preserving their proper places in the series; and he likewise understands KI as II, but transplants it from the end of the numerical sequence, where it corresponds to V., to the beginning, where only it can be entitled to the lower value. He has contrasted his version and my own in his recent letter,—the actual contrast, I submit, should be sought by comparing mine, viz., $\kappa\acute{\upsilon}\beta\omicron\iota$: $\Delta\iota\omicron\varsigma$: NUMERATIM : CADANT : BIS : SENI—each word attended by the Etruscan PHINTIAL or ghost of a numeral in the background, and marching in proper numerical order—with his own, viz., "ONE : FIVE : THREE : SIX : TWO : FOUR,"—in which the numerical order is lost sight of.

Mr. Taylor remarks that THU, understood as "Zeus," would rather be TINA in Etruscan. The remark is just; but he has overlooked my observation that THU represents not Zeus, but the abnormal genitive of Zeus, $\Delta\eta\omicron\varsigma$, which points to a lost nominative, $\Delta\eta\varsigma$, identical, as I believe, with Tys, or Tyr, and as distinct, I may add, from "Zeus" as the alternate genitive Ζηνός , derived from Ζήν , is from that title.

I would add in conclusion that, while fully recognizing the importance of the words on the dice as amounting (under the circumstances) almost to a bilingual inscription, I by no means abandon the ground on which alone, in my opinion, the broad question under discussion can be settled. Numerals cannot afford very conclusive evidence in such a matter. Many numerals are common to Semitic

and Tur where s be draw words in langu as on c shown of prob exampl black which i is writt analyze VENEKE Teuton sloopy the chr and Fre of a co acted a bore the compan it was st either b MINI an MUL to tion (as of whic as a cor mal, sig token," sense h cap. T itself to VENEKE corresp with re compou absolutu dative c tion. A repres valent t have in pound, the sat Baechi equiva reads, compan and sen the wor which t among date, o people, day the Etrusca years a compou langua kaufleu tinct w the sar even in compou this, w nation between the dec langua a curio three c interpr gether the hyp family Turani coheren

* The (4. s. in in nupti "hospiti The USA, or Vine," speech of observed

and Turanian, as well as to Japhetan speech, and where such is the case, no sufficient inference can be drawn. It is on the identity of compound words in Etruscan with similar compounds in other languages, and on grammatical inflection—as well as on correspondence in manners and customs, as shown by collateral evidence—that the stress of probation ought to be laid. There is, for example, a very brief inscription on a cup of the black ware of the Tyrrheno-Pelasgic town of Cere, which may illustrate this protest. The inscription is written without any break, but resolves, when analyzed, into words as follows:—MINI-MUL VENEKEVELTHU IR-PUPLIANA. It was an ancient Teutonic usage that *een goede maeltijdt* and *een sloopyn*, a handsome feast and a stoop of wine—the *ehren-wein*, or “vin d'honneur” of Germany and France—should be presented at the conclusion of a contract or bargain of sale to those who had acted as witnesses to the transaction, and who bore the title of *weinkaufleute*, that is, people, or company, of the *weinkauf*, or “vinicopium”—as it was styled in mediæval Latin.^{*} MINI-MUL may either be an equivalent for the *goede maeltijdt*—MINI answering to “bonus,” O Lat. “manus,” and MUL to *mahl*, a feast—or, if we confine our attention (as perhaps is requisite) to the “propinatio,” of which the cup was the medium, we may read it as a compound of MINI = *minne*, love, and MUL = *mal*, sign or token, MINI-MUL thus implying “love-token,” analogously to *denkmal*, and in the special sense here of *minne trinken*, our English loving-cup. This last alternative will probably commend itself to the reader; but the word which follows, VENEKEVELTHU, subdivided as VENE-KEVE-LTHU, corresponds, unmistakably, syllable by syllable, with *wein-kauff-leute*, the word being thus a triple compound, and the Etruscan and Teutonic forms absolutely identical; while the Etruscan is in the dative case, a sign of kindred grammatical inflection. And lastly, and nearly as strong, while IR represents *er*, *ehre*, honour, and PUPLIANA is equivalent to PHUPHLUNS, the Etruscan Bacchus,[†] we have in these two words, or rather in this compound, IR-PUPLIANA—understanding PUPLIANA in the same sense as when we speak of “*veteris Bacchi pinguisque farinæ*”—a similarly exact equivalent of *ehren-wein*. The inscription thus reads, “Love-token,” or propine, “to the bargain-company,” or witnesses, “vin d'honneur.” The sense and sentiment are appropriate to the vessel on which the words are inscribed,—the ceremony or custom which the inscription bears witness to, as current among the Etruscans, is still, or was so till a late date, *in viridi observantia* among that Teutonic people, whose language preserves at the present day the technical words which (as here shown) the Etruscans were equally familiar with two thousand years ago; and those words group themselves in compounds which closely correspond in both languages,—one of them, VENEKEVELTHU = *wein-kauffleute*, consisting (as observed) of three distinct words in combination, ranked, moreover, in the same sequence, which is not always the case even in the most unmistakable Etrusco-Teutonic compounds. It is, I submit, upon testimony like this, where compounds, grammatical forms, and national usages can be shown to be identical, as between an unknown and a known language, that the decision as to the family to which the unknown language belongs ought to proceed. It would be a curious problem to calculate the chances against three compound words, susceptible of the coherent interpretation above given to them, meeting together as they do in the present inscription, on the hypothesis that they belong to a language and family of languages—we will say, the Ugrian and Turanian—other than that which furnishes the coherent interpretation in question, to wit, the

Teutonic. These concluding observations are in development of what I stated briefly at the end of my former letter, and with the view of more clearly discriminating the relative value of the evidence,—for I should be sorry were it supposed that I staked my conviction that the Etruscan was a Japhetan and Teutonic language on the mere throw of the Dice of Toscanella.

I have written both my letters with unfeigned respect for the talents and the great hereditary name which distinguish Mr. Isaac Taylor.

CRAWFORD AND BALCARRES.

‘THE TAMING OF THE SHREW.’

3, St. George's Square, N.W., May 16, 1874.

THAT is a funny reproach of Mr. Fleay's against Mr. Dyce and me, for, in fact, not using Goldsmith's ‘History of England,’ but preferring Froude and Macaulay. In 1857, that very able American Shakespeare editor, Richard Grant-White, investigated the structure of ‘The Taming of the Shrew’ for himself, and gave his opinion on it. That opinion Mr. Dyce, in his second edition of 1866, quoted (evidently with approval) as follows:—“1863. Mr. Grant-White is of opinion that ‘in ‘The Taming of the Shrew’ three hands, at least, are traceable; that of the author of the old play, that of Shakespeare himself, and that of a co-labourer. The first appears in the structure of the plot, and in the incident and dialogue of most of the minor scenes; to the last must be assigned the greater part of the love-business between Bianca and her two suitors; while to Shakespeare belong the strong clear characterization, the delicious humour, and the rich verbal colouring of the re-cast Induction, and all the scenes in which Katharina and Petruchio and Grumio are the prominent figures, together with the general effect produced by scattering lines and words and phrases here and there, and removing others elsewhere, throughout the rest of the play.”—Introduction to ‘The Taming of the Shrew,’ Dyce, iii. 103. One might have supposed that this Grant-White view of the play, certainly true as it is, would have been taken as the starting-point of future critics. But, no: seventeen years after it had been put forth, Mr. Fleay ignores it, and not only starts from the incomplete Collier view of 1831 (which its suggester had partly given up), but actually accuses Mr. Dyce of injustice, and me of pretending to originality, because we adopt the later, though now old view of 1857 (I adding scene-figures to it), instead of the one it superseded, of 1831!

Again, Mr. Fleay did not even take the trouble to find out what Mr. Collier's view was in 1831, or ascertain that it was thought so little of by its suggester, that he left it out of at least his last edition of ‘Shakespeare,’ and wrote notes more or less inconsistent with it. Mr. Fleay quotes the view secondhand from Hallam in this form, “That Shakespeare has nothing to do with any of the scenes in which Katherine and Petruchio are not introduced,” whereas what Mr. Collier really wrote was a much more modified statement; and here it is, from the ‘History of Dramatic Poetry,’ iii. 78, ed. 1831:—“I am, however, satisfied that more than one hand (perhaps at distant dates) was concerned in it, and that Shakespeare had little to do with any of the scenes in which Katherine and Petruchio are not engaged.”

This view, as I say, Mr. Collier did not reproduce in his last edition of Shakespeare's works, but only said that the plot of ‘The Shrew’ was obtained from ‘The Taming of a Shrew,’ and “that Shakespeare (in coalition possibly with some other dramatist, who wrote the portions which are admitted not to be in Shakespeare's manner) produced his ‘Taming of the Shrew’ soon after ‘Patient Grissill’ had been brought upon the stage in 1599,” ii. 440. And again, “It is evident that Shakespeare made great use of the old comedy, both in his Induction and in the body of the play,” p. 441. This vaguer “view” was further modified by Mr. Collier's mentioning, in his notes, lines as Shakespeare's that Mr. Fleay now agrees with me as Spurius, in Act i. sc. 1, sc. 2, pp. 454,

458, 464, and that “*Redime te captum* . . . is quoted by Shakespeare as it stands in the Grammar,” &c.

In the face of these facts, is it not almost incredible that Mr. Fleay should write of Mr. Collier's theory as “one fully published and ably developed long since,” condemn a scholar like Mr. Dyce for doing injustice in “summarily dismissing” this theory, and sneer at me for not making myself acquainted with the facts of the case? Do not such charges recoil on the maker of them?

As to my producing as original “what I was pleased to call ‘exact lines of demarcation between Shakespeare's work and his coadjutors,’ I never did so; but at our meeting (Mr. Fleay was not present) I started with quoting or stating Mr. Grant-White's view, complained that Mr. Fleay's paper threw us back from it instead of carrying us forward, and then went on to work out Mr. Grant-White's scheme through act and scene. The *Athenæum* report, being obliged to be so short, naturally neither mentioned Mr. Collier's superseded view nor Mr. Grant-White's. Mr. Fleay's own report of his paper, in the *Academy* of April 25, p. 468, containing a column all but nine lines, mentions Mr. Collier thus: “He (Mr. Fleay) also agreed with Mr. Collier as to the date of the production of the piece, viz., in 1600-1601.”

In Mr. Fleay's paper of thirteen pages, he also mentions Mr. Collier's name once, and once only, in the lines I have quoted before.

F. J. FURNIVALL.

THE LATE PROF. RIGAUD.

IN Mr. Agnew's third volume of ‘Protestant Exiles from France,’ there is a notice of my excellent father, in terms which I gratefully acknowledge; though, I venture to think, no more than his due. The volume is full of information, and students of this branch of history and biography are deeply in debt to Mr. Agnew. This being the case, I am the more anxious to correct a phrase in his notice of my father and his works. The last on which he was engaged before his unexpected death, in 1839, was the publication of ‘Letters of Scientific Men,’ viz., Barrow, Flamsteed, Wallis, and Newton, the autograph originals of which had been supplied by the Earl of Macclesfield. When my father died, the first volume had been printed, and the first sheet of the second. The latter was carried through the press by my late brother, then a Fellow of Exeter College. In his Preface he says, “It must be observed that, from the beginning, the printers declared themselves unable to work from the originals. There were so many different handwritings, so many various forms of spelling, different abbreviations, and distinct methods of notation, that it was found impossible for any one unacquainted with the general subjects of the letters to decipher or reproduce them; and hence it became necessary to copy the *whole correspondence*. And this was done by my father.” The two volumes (8vo.) contain little less than a thousand printed pages; and from this some estimate may be formed of the nature of my father's labours in this direction; while those, and there must be some left, who know what was involved in his edition of ‘Bradley's Miscellaneous Works’ will not require any illustration of his unwearied energy in such matters. Now, Mr. Agnew says, vol. iii. p. 235, “he translated for publication a series of Letters of Scientific Men from 1706 to 1741.” And it will be seen from what I have said that this conveys a very incorrect impression, as the letters were in English, and (unavoidably under the circumstances) omits what he really did. My father was so carefully accurate in all his investigations of the lives and works of other scientific men, who had passed away, that I feel a double call to make this correction in regard to his own. And I shall feel obliged, as I believe Mr. Agnew will be, if you will allow me space in your pages to do so.

J. RIGAUD, B.D.

^{*} The custom obtained on the solemnization of contracts (i.e., sales) of marriage, as shown by the special use of *shroovin* in the sixteenth century to express “vinum prestantius quod in nuptiis capones post prebitam assam” (the *goede maeltijdt*), “hospitibus offerre debent.”—Scherer's *Gloss. Germ.*

[†] The process is—“pamplun” = *Εμπίλιν* = PHUPHL+ANS, UNS, or ANA = PHUPHLUNS, PUPLIANA, i.e. “God of the Vine”; while *sunhl* is the kindred word for “ale” in the speech of the less genial North; and the *weinkauf* was equally observed in the case of the humbler beverage.

PROF. AUFRECHT'S REPORT ON ETRUSCAN.
Twickenham, May, 1874.

At the Anniversary Meeting of the Philological Society the President read an important Report from Prof. Aufrecht, as to the points which may be regarded as the ascertained certainties of Etruscan philology. Prof. Aufrecht believes that there are six grammatical forms, and ten words, as to the meaning of which there can be no further question. In his present Report he deals only with the six grammatical forms. These are the matronymic suffix *-al*, which means "child of," the suffix *-isa*, and its variations, which mean "wife of," the dative in *-si* or *-s*, the preterite in *-ce*, and the suffixes *-alchl* and *-athrum*, which denote decades.

I do not think that any one will be found bold enough to controvert these cautious conclusions, which must henceforward be regarded as fixed starting-points for future investigators.

Prof. Aufrecht does not offer any positive opinion as to the affinities of the Etruscan language, though he seems to think that it is not Italic, or even Aryan. I wish, therefore, to point out that all his six grammatical tests are satisfied by the hypothesis that Etruscan is one of the Altaic languages.

The Etruscan *-al* and *-isa*, which mean respectively "child" and "wife," may be compared with the Tatar *aul*, "son," and *izi*, "wife." The Etruscan dative in *-si* or *-s* seems to be the same as the Lapp dative in *s*, *sa*, or *-ga*, the Turkic dative in *-je*, *-ge*, and *-ke*, the Ostiak in *-je*, and the Tungusic in *-ski*. The Etruscan preterite in *-ce* is represented by the Tungusic preterite in *-ici*. The suffixes *-athrum* and *-alchl*, which represent decades, may be compared with *-schaithjung* and *lekhl-on*, which have the same power in the Yeniseian languages.

On one point I am reluctantly compelled to differ from Prof. Aufrecht. He thinks that the suffix *-isa*, which denotes "wife of," may possibly represent an old genitive in *-as*, *-es*, or *-us*. I do not think this can be maintained. The Etruscan genitive seems to have ended in *-na* or *-ni*, herein agreeing with the whole of the Altaic languages. Fortunately, there is one proof of this which does not involve any questionable interpretations. Latin gentile names end, as a rule, in *-ius*, which is an old genitive form. So also the English surnames Williams, Roberts, and Richards, are formed by the addition of the genitive sign to the Christian names William, Robert, and Richard. This is also the mode in which Etruscan gentile names are formed. Thus from the common Etruscan prenomina Veltur, Vele, Spuri, and Teti, we get the common Etruscan gentile names Veltur-na, Vel-na, Spuri-na, and Teti-na. This mode of formation is almost universal in Etruscan. The conclusion is inevitable that the Etruscan genitive suffix was *-na*. Not only so, but we actually find that the Latin genitive in *-ius* is translated by the Etruscan genitive in *-na* or *-ni*, as in the cases of the Etruscan gentile names Alph-ni and Cnev-na, which are Latinized Alfius and Gnevius.

I attach great importance to this genitive in *-na*, as it is such a conspicuous and characteristic feature of Altaic grammar. ISAAC TAYLOR.

NOTES FROM PARIS.

I TOLD you in my last letter that we have a new prose writer and a new poet, but I could not, and cannot hope ever to make you comprehend the anxiety with which for some years we have looked forward to these births, and the consolation that such events give us. A Frenchman who loves his country warmly, and does not despair of it, yet keeps his eyes open, knows that it is not only the government and the army that we have to remake: it is nearly everything. Agriculture, trade, commerce, manners, arts, letters, all need restoration. Even in matters in which we excel contemporary nations, an enlightened patriot finds much to blame; for he sees we are inferior to the great nations of antiquity, and our own fathers. That is why we watch for new men of ability in every branch, as during the siege of Paris we watched for the arrival of the carrier pigeons.

Each pigeon, in those days, meant deliverance. To-day, each young man of promise seems a messenger of salvation.

You are too good citizens in your islands to laugh at us if I confess that the first trial of the *volontariat d'un an* has interested and excited us more than any drama. It was a sort of test applied to the heart of the middle classes: were we to find it gold or lead? Of course, we were not so foolish as to imagine that twelve months of elementary manoeuvres would bring to light a number of young Vaubans, sucking Bonapartes and Berthiers; but on what can we place our hopes for the future, if we do not count a little on our youth. The same instinct makes us feel an eager curiosity about the writers of the new generation. The known men, those who have reached maturity, have no surprises in store for us. The tenth work of a respectable, or even of a famous author, is like the tenth child of a patriarch; we know beforehand that it will resemble its elder brother. It may be a handsome, or an ugly likeness, feebler or stronger, attest advance or the reverse, but that is all the margin left for speculation. Joffroy long ago said to us, at a distribution of prizes at the Collège Charlemagne, "Between twenty and thirty, a man forms all the fecund ideas of his life." He did not mean that nobody wrote anything of value after thirty. That would be absurd, but he was right in pointing out that after that age, the mind forms no germs. The more skilled it becomes in ripening its first conceptions, the fewer are the new ideas it forms. How often in our century have we seen a well-known author suddenly give us a work really superior to what was expected of him? Draw up a list of the writers who, in the course of their career, have come out in an unexpected guise. I can mention but two. M. Maxime du Camp, who, at the outset, made himself known as a Romantic poet, with a shock head, has become, almost at a bound, an eminent economist and admirable popularizer. M. Ludovic Halévy, the creator of a species of theatrical entertainment, author of twenty successful works, some of which are *chefs-d'œuvre* of high and sage buffoonery, suddenly came out after the war as the most lively, sober, and original of story-tellers. It might be said that Mérimée by some secret will left him his heir. His recollections and account of the invasion, published in 1872, by Michel Lévy, have revealed a new man to the few Frenchmen who read.

M. Albert Aynaud, the prose writer whom I promised you, without naming him, also belongs to the school of Mérimée, which is and will remain the French school *par excellence*. He has the nervous style, concise diction, and exactitude of expression characteristic of Mérimée. I am not acquainted with M. Aynaud, and perhaps he is kept far away from Paris in some consular post; but people tell me he is very young, and I am willing to believe it. Precision of style, like precision in shooting, is not always a result of age and of study. The sure eye and steady hand may be natural gifts. Under the rather ill-chosen title of 'Scènes de la Vie Orientale,' M. Aynaud has put together three well-constructed dramatic novelties, in which the interest is kept up from the first word to the last. The strange world which he has studied and put before us is excellently represented. Our author has neither been dazzled nor has he indulged in systematic depreciation. His East is not the East of the Romantic poets, nor that of weary and sulky tourists, but the true East that unprejudiced observers, *rare aves*, know and love. I cannot say whether the author of this charming little volume will prove a prolific writer—that is an affair of temperament and leisure,—I cannot say whether he will meet with, or imagine, a whole world of characters as interesting as his first heroes; but I can assure you that he wields with a master's hand a well-tempered weapon, and that it rests with himself to take an honourable place among *écrivains de précision*, the only ones who live.

The poet whom I promised you—but nobody is

obliged *le prendre ni même le comprendre*—is a young fellow of eighteen. His name is Maurice Bouchoir, and he has published, through Charpentier, a whole volume of 'Chansons Joyeuses.' A Sceptic escaped from school, a young Rabelaisian, a beardless boy who swears by a hundred bottles, who amuses himself with deifying the stomach he does not possess, and pretending that his nose is covered with improbable pimples—that is a strange phenomenon at all times and in all places, but particularly strange in the France of 1874. Our young men are out of spirits for the most part, and with reason. Here, however, is one who, in the midst of the universal melancholy, clambers to the topmost bar of his cage, and rolls out a *bravura* loud enough to awaken the dead. He mocks at everything, prattles nonsense, as if of set purpose; drinks like a fish—in theory; proclaims his real or assumed recklessness in slipshod, fantastic, incorrect verses, that yet sparkle with wit and gaiety. This curious little man has the devil in his body, and his nerve would warm into life the statue of the Commander. Add to this a pretty turn for literature, and some familiarity with good authors, notably with Shakespeare, to whom he has dedicated eight ballads: eight to Shakespeare, and two only to his friend Raoul Ponchon.

Soleil aux rayons noirs, Ponchon, être étonnant !
Je l'aime autant que le pale ale !

There is a leaven of Bohemianism below all this, but Bohemianism is a malady of youth, like the small-pox. Those who do not die of it, get quit of it soon; their ability remains. M. Bouchoir sometimes, in his juvenile *fanfaronnade*, catches the superb grace and freedom of Courier and Musset at twenty. France has a specialty in these precocious *roués*, these innocent *débauchés*, these drinkers in imagination, who shock the bourgeois by a thousand Platonic abominations. For all the verses which are written on the school benches are the public confession of the sins of which the author would greatly like to have been guilty. We have, most of us, elaborated some variations on this old theme, "Vive l'amour et le bon vin!" But few *débütants* have had, like M. Bouchoir, the knack of reviving it under a vigorous and original form. It is a lively, dashing, little Gaul, who has just seen the light on the shelves of the house of Charpentier.

Our light literature has been enriched by some good novels: 'Une Vie Manquée' of Madame Th. Bentzon, 'Le Mariage de Juliette' and 'Une Belle-Mère,'—two volumes which follow one another, and form one of the strong studies of character in which M. Hector Malot excels,—and the 'Légendes Militaires' of M. Fiévée. The author is a distinguished officer, who, in the leisure of garrison life, has sought to revive the honours of his father's name. 'François Buchamor,' a tale of old France, by my friend, Alfred Assolant, is an ambitious novel, which deserves to be popular, and to do its part in regenerating our country. It is the story of one of our most obscure and most admirable ancestors, the peasant soldier, the volunteer of '92, who fought for the country, and not for promotion, fortune, or glory. The author takes up his hero on the eve of Valmy, and conducts him rapidly along till the defence of Paris, 1814. A grand spirit of patriotism pervades this animated and picturesque narrative, which is sometimes serious, sometimes comic, always excellently French in form and in substance. I am glad to see a distinguished writer protest against the work of depreciation which was effacing, bit by bit, the most noble page in our annals. A most sagacious inquirer, a versatile scholar, and prolific writer, M. Jules Claretie, has painted, in two volumes, a brilliant picture of French society towards the close of the last century. You are aware that the Directory is all the fashion. From the masked balls to the exhibition of paintings, in the book-shops and theatres, one meets with nothing but "Merveilleux," "Muscadins," "Incrovables." This is one of the best and the most finished of M. Claretie's works. Its title is 'Les Muscadins.'

The transition from fiction to history is supplied

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by M. C. de Varigny, in his excellent book, 'Quatorze Ans aux Îles Sandwich.' What but a romance is the perfectly authentic history of a young Frenchman, lost in the Archipelago where Cook died, who became, in a few years, the first personage after the king, and, by his intelligence and his activity, hastened the marvellous progress of civilization among one of the newest peoples of the globe? The book is well put together, well written, and marked by a modesty and simplicity which command confidence. Why should the authors and heroes of such tales be so rare among us? I had besides to mention two books equally remarkable in special ways; the excellent and luminous 'Histoire de la Cavalerie,' by General Susane, and the 'Politique au Siège de Paris,' a masterpiece of argument, signed Trochu. Finally, I wished to close with the praises of an enormous work, worthy of the Benedictines, in eight octavo volumes, by M. Challamel. It is not the work of a Michelet, but the author, in default of genius, has displayed all the respectable qualities which do credit to an historian, and recommend his book. From the rise of our nation down to the close of the reign of Louis the Sixteenth, he has collected, and arranged in excellent order, every fact of any importance. He possesses learning, honesty, and a clear style, and one does not get weary of reading him. The 'Mémoires du Peuple Français' may not have the exquisite charm of the 'Mémoires de Saint-Simon' of the Cardinal de Retz, and many other original masterpieces, but forms none the less a book worthy of being kept in all libraries, from the copiousness, selection, and arrangement of the materials.

But I will not dwell on it to-day, and I also deny myself the pleasure of enumerating certain works of great merit, like 'Le Théâtre Français sous Louis XIV.' of M. Despois, a *chef-d'œuvre* of domestic history. All the novelties accumulated on my library table yield in interest to one published by Plon.

It is the 'Vie d'un Patricien de Venise,' in which a Venetian grandee of the sixteenth century is re-constructed by M. Charles Yriarte, with a skill and perseverance which would win the admiration of Cuvier. Suppose that a scholar, animated by a lively curiosity, and sufficiently at leisure to be able to follow, for five or six years, a single track, meets in the course of his reading with the name of a patrician who is little known. Were it the name of a doge, or a man of historical celebrity, it would lose two-thirds of its interest. But suppose the person forgotten by historians, although he played a great rôle, what a pleasure to track him in libraries, in archives, in lawyer's deeds, in museums! The Patrician of M. Yriarte was born in 1518, and died in 1595. His whole life is passed in that famous *cinquecento* of which the Italians speak with unqualified affection. A Venetian by birth, he sat on the Grand Council, in the Senate, in the College. He was Ambassador in France, a *providitore* of waste lands, Ambassador at Constantinople before and after the battle of Lepanto; he received Henri III. in his Palace; he was procurator, reformer of the University of Padua, "corrector" of the Ducal Promises, or guardian of the Constitution, *providitore* at the Arsenal, Ambassador at Rome to Sixtus V., and he returned to his native land to construct the bridge of the Rialto in 1587, and fortify Friuli in 1588.

Thus, he put his hand to everything. Art, politics, diplomacy, war, instruction, all were within his domain. This long and busy life intermingled with, and became absorbed in the life of the republic, and he who knows the man, knows the whole sixteenth century of Venice. M. Charles Yriarte, in course of his labours, met with some of those strokes of good fortune which are the reward of true investigators. He found, for example, the authentic portrait of his hero, and his villa on the mainland just as he built it and decorated it. The architecture of Palladio and the frescoes of Paolo Veronese are in an admirable state of preservation. I need not recommend the book to our studious England, which has for several

years encouraged at Venice, and away from Venice, the admirable researches of M. Armand Baschet. EDMOND ABOUT.

Literary Gossip.

NEXT week we shall publish a couple of sonnets by Mr. D. G. Rossetti.

WE understand that Mr. Gladstone is engaged upon a volume entitled 'Thesaurus Homerikos,' a register of matters noted from the text of the 'Iliad' and 'Odyssey.' It will be published by Messrs. Macmillan.

MR. MURRAY has in preparation, with an original map and illustrations, 'The Last Journals of Dr. Livingstone,' including his researches and wanderings in Eastern Africa, from 1865 to within a few days of his death, edited by his son, Mr. T. Steele Livingstone. The volume comprises all the journals sent over by Dr. Livingstone in charge of Mr. Stanley; also the journals that have been transmitted since, as well as the papers received by the Foreign Office.

MR. J. T. WOOD is in town. Mr. Wood is engaged in writing a work on Ephesus; but we are sorry to hear that, as Mr. Wood hinted in his letter which we printed a couple of weeks ago, the Trustees of the British Museum have determined to discontinue the excavations. Let us hope that some people may be found who have so far inherited the spirit of Herodes Atticus, to use Mr. Lowe's expression, that Mr. Wood may be enabled to continue his researches. Last year we published a plan of the Temple, kindly furnished by Mr. Wood, and we hope soon to lay before our readers the plan, as modified in details by Mr. Wood's subsequent discoveries.

At the Annual General Meeting of the London Library, held on the 21st inst., Lord Houghton in the chair, a Report was read that showed the Society to be in a flourishing condition. More members, more money, more books. The last item has become formidable; and the Committee have had to give notice to quit to "their old friends and tenants," the Statistical Society, who have occupied the ground-floor of the house in St. James's Square for thirty years. The number of volumes added to the library in the year just closed is 2,033, while the number of volumes circulated was 52,086. The comparative table given in the Report seems to show that the number of volumes circulated has increased beyond a due proportion with the number of volumes added. Whether the new subscribers addict themselves mainly to ransacking the old stores of the library, or whether the additions to the general stock of books might be advantageously increased, is a point for the managing body to consider.

SIR FREDERICK POLLOCK has undertaken to edit, and Messrs. Macmillan to publish, the Autobiography of the late Mr. Macready, with selections from his copious and interesting journal.

A BOOK that ought to be of some interest is now in the press, to be entitled, 'Ten Years of Gentleman Farming at Blennerhasset, in Cumberland.' The author, Mr. William Lawson, brother to Sir Wilfrid, has been assisted by Prof. Hunter, the chemist, of Glasgow, and Mr. Miller Tiffin, the manager of the farm. The work is intended to give a candid account of the costliness and the failures, but

the ultimate success, of a co-operative experiment in agriculture will doubtless attract the attention of the large number of persons who are puzzling themselves about the future of agriculture and the agricultural labourer.

A NEW Irish magazine, to be called *Now-a-Days*, is to be started in July, to which Mrs. Cashel Hoey, Miss Mulholland, Miss Katherine King, authoress of 'Petite's Romance,' Mr. W. G. Wills, and other Irish men and women will contribute.

THE fifteenth issue of the Spenser Society consists of Timothee Kendall's 'Flowers of Epigrammes,' reprinted from the original edition of 1577. The contents are taken from Martial, the Greek Anthology, Sir Thomas More, Roger Ascham, Parkhurst, Bishop of Norwich, Theodore Beza, and other writers. At the close, with a separate title-page, are original "Trifles" by the collector. These have little point or poetry. A lawyer is told to leave out the second and third letters of his name, and his character will be exhibited, and one calling himself a civilian is told that by striking off the first syllable the description becomes exact. References to Kendall may be found in Bliss's Wood's 'Athenæ Oxonienses,' in Lowndes, Dibdin, and Warton. This volume, which is in black letter, may count among the scarcest works of its time. The following issue will consist of a third collection of George Wither's miscellaneous works, and the first issue of 1874-5 of the remaining works of Taylor, the Water Poet.

THE Trustees of Shakspeare's Birthplace and Museum property held their Annual Meeting on the 5th inst., at the Town Hall, Stratford-on-Avon. A sum of money has been invested to form a reserve fund to meet any exigency or unexpected liability. The number of visitors during the year was reported to be upwards of 10,000. In compliance with a resolution passed at the last meeting, the house and contents of the museum have been insured.

THE reprint of Henry Glapthorne's Plays and Poems, about to be issued shortly, will be accompanied by a Memoir, in which evidence is brought forward to prove that Glapthorne was a schoolfellow of Milton at St. Paul's.

BRISTOL has adopted the Free Libraries' Act, and a building is to be erected at a cost of 10,000*l*.

M. EUGENE REVILLIOUT, of the Louvre, is engaged upon the publication of a very ancient and important MS. version of the Book of Wisdom, in Coptic, of the fourth century, for which the National Press is casting special Sahidic types. The Rev. Greville Chester has just brought over from Egypt some specimens of pottery and sculpture, with a few fragments of early Coptic MSS.

THE last number of *L'Intermédiaire des Chercheurs et des Curieux* (French Notes and Queries) contains the correspondence between Maréchal de Richelieu and Voltaire relative to the conduct of Admiral J. Byng, tried before a court-martial, and shot at Portsmouth, in 1757, for the loss of the naval fight off Minorca. Voltaire was then trying zealously, but vainly, to save the life of the English admiral, and for this purpose obtained a testimonial of Maréchal de Richelieu in favour of the gallant foe whom the latter had defeated. This correspondence

is mostly extracted from the fifty-seventh volume of Beuchot's edition of Voltaire's works.

THE new work of Dr. Bushnell, an American divine, 'Forgiveness and Law,' is to be published in this country by Messrs. Hodder & Stoughton, under special arrangement with Messrs. Scribner & Co., of New York.

THE autographs on sale at M. G. Charavay's, in Paris, include the following: J. L. Guez de Balzac, 'Amyntæ Apologia,' a fine Latin elegy, on 3½ pp. folio,—a letter of Bernadotte, then commanding a corps of observation in northern Germany (1805), denouncing to Joseph Bonaparte scurrilous pamphlets against Napoleon, published in the neutral town of Hamburg,—Bonaparte (Jérôme) then (1796) in the college of Juilly, asking his eldest brother Joseph permission to go and spend some days in Paris with his brothers and sisters: he says that before leaving town he has not even been able to see *Napoleoni*; this spelling reminds us that when the future emperor entered the school of Brienne, he pronounced his own name in so Corsican a fashion that his fellow-students, imitating his pronunciation, called him "La paille au nez,"—a Latin letter of Hubert Languet (1575), announcing the arrival, in Frankfurt, of his young friend, Sir Philip Sidney, who comes there to finish his education,—Peter the First of Russia, 8 pp. quarto of a Dutch album, with autographs of the emperor and the courtiers who accompanied him at Amsterdam when he came there to work as a carpenter,—Letters of Robespierre, St. Evremont, J. de Sainte-Beuve, Stanislas the Second, last King of Poland, &c.

MADAME GEORGE SAND is said to be preparing for the press a memoir of the young and unfortunate Louis the Seventeenth, chiefly drawn from the personal recollections of her grandmother, Madame Aurore Dupin de Francueil, grand-daughter of King Augustus the Second of Poland, and nearly related to Kings Charles the Tenth and Louis the Eighteenth. The memoir is to contain also historical documents and traditions, carefully preserved in the family of the great French novelist.

M. CARLO MORBIO, of Milan, has recently printed for private circulation, 'Alessandro Manzoni ed i suoi Autographi.' M. Morbio is the fortunate possessor of about fifty autograph letters of the great Italian poet, all unpublished, and the more valuable as Manzoni, from fear of his autographs becoming an object of commerce, wrote few letters, seldom answered such as were addressed to him, and never when they came from unknown persons. His distrust was so strong, that he obliged his servants to return to him the orders and notes of errands he had given them, and took back from his printers not only his copy, but even the proofs he had corrected.

THE death is announced of one of the most fervent collectors of autographs in the Netherlands, M. P. A. Diederichs, who founded, more than forty years ago, the *Algemeen Handelsblad*, a daily paper at Amsterdam, which is an organ of the moderate liberal party. His collection was large, chiefly composed of Dutch and German autographs; but in the latter years of his life he greatly enriched it with French and Italian autographs, and never let pass a sale in Paris without being a bidder for the greatest curiosities. When, at one of these

sales, having been the highest bidder, he handed his card to have his name registered, the auctioneer apparently finding the name too long, merely wrote the initials P. A., and never afterwards called him otherwise than M. Péa.

THE annual dinner-gathering of the Old Booksellers' Society of Edinburgh was celebrated in that city a few days ago. The chair, which had, on most previous occasions of late years, been occupied by the late Mr. Adam Black, was filled by Mr. Edmonston, of the firm of Edmonston & Douglas, who has been elected President of the Society for the year. Mr. John Menzies was Vice-Chairman.

WITH reference to a paragraph of ours published some weeks ago, we may state that M. Ernest Renan has again been proposed as Associate of the Lisbon Academy of Sciences, the session being composed of the scientific section of that institution. M. Renan was elected by fifteen votes against six. The Lisbon press have generally written upon this subject, and their opinion seems almost unanimous in condemning the conduct of the Associates, who, in the first instance, rejected the illustrious writer. The dissentient voices have been the two or three Ultramontane journals which exist in Lisbon.

THE *Bibliographie de la France*, while announcing a sale of books, shortly about to take place, in which is comprised a copy of 'Charlemagne,' an epic poem in twenty-four cantos, by Prince Lucien Bonaparte, brother of the great Napoleon, gives the following list of works published by various members of the Bonaparte family, viz., by Napoleon the First—'Histoire de Corse,' 2 vols.; 'Discours sur les Vérités et les Sentiments qu'il importe le plus de connaître'; several pieces in verse, especially a fable, entitled 'Le Chien, le Lapin et le Chasseur'; letters, proclamations, and the 'Mémorial de Sainte-Hélène.' By his elder brother, Joseph—a romance, entitled 'Moïna, ou la Religieuse de Mont Cenis.' By Lucien above-mentioned—'Charlemagne'; 'La Cyrénide,' in twelve cantos; 'Stelina, ou la Tribu Indienne,' a romance, reprinted under the title of 'Tédénaires.' Louis, King of Holland published 'Marie, ou les Peines de l'Amour,' a romance; an 'Essai sur la Versification'; 'Documents Historiques sur le Gouvernement de la Hollande'; 'Lucrèce,' a tragedy in five acts; and the 'Avare' of Molière, done into a versified comedy, said to be a great curiosity. The Princess Zenaïde, daughter of Joseph, and wife of the Prince of Canino, left among her papers an excellent translation of Schiller. Charles Lucien, Prince of Canino, a distinguished naturalist, wrote several works on natural history, especially the celebrated one on 'American Ornithology,' produced in co-operation with Mr. Alexander Wilson. His brother, Louis Lucien, is famous as a linguist and philologist, being the author of 'Vocabularium Comparativum omnium linguarum Europearum,' also of a Basque grammar, and of two works on chemistry; besides which he has edited, or caused to be translated and edited at his expense, numerous portions of Scripture in some of the less-known languages and dialects of Europe. His brother, Pierre Napoléon, third son of Lucien, has published a translation into French verse of the 'Nabuchodonosor'

of Niccolini, also an historic romance in Italian, entitled 'La Rosa di Castro.' Madame Ratazzi (Marie de Solms), grand-daughter of Lucien, has published numerous romances, and contributed to various journals. Finally, of the two sons of Louis, the elder published a translation of the 'Agricola' of Tacitus, and the 'Histoire de Florence'; while the younger, Napoleon the Third, is known as the author of the 'Vie de Jules César,' as well as of a series of publications, military, historical, and economic.

IN the *Journal Officiel* it is mentioned that the number of presents made to the Bibliothèque Nationale during the year 1873 was quite as considerable as in former years. The presents of printed books alone amounted to as many as 700. Among these is a copy of the 'Œuvres Satiriques de P. Corneille Blessebois, Leyde, 1676,' 12mo., one of the rarest books in the entire range of French literature. This book, of which no copy previously existed in the Bibliothèque Nationale, although there is a copy in the British Museum, was presented to the Library by Baron James Edward de Rothschild. A reprint of the 'Œuvres Satiriques,' made, we believe, from the Museum copy, appeared at Paris in 1866. Other donors to the Library were Mlle. Pelletan and M. Dancke, who presented a magnificent large-paper copy of Gluck's 'Iphigenia in Aulide,' the text in French, Italian and German; also MM. Harris, Krasinski, Quételet, Hamburger, the Geographical Society of London, the Smithsonian Institute, the University of Christiania, &c.

LAST week we printed a letter by Mr. G. W. Napier on the Martin Marprelate Tracts. We do not care to enter into controversy, but Mr. Napier is quite mistaken in supposing that we were guilty of an error with respect to the Marprelate Tracts. What we wrote on the 4th of April was as follows:—"One Dr. Bridges wrote a ponderous volume against Marprelate, and was answered in a bantering pamphlet, published under this title, 'O read over John Bridges!' Cooper, Bishop of Winchester, also wrote a work against him [meaning, of course, Marprelate], entitled 'An Admonition to the People of England,' and was answered in a pamphlet, styled 'Hay, any work for Cooper!' one of the ordinary London street cries." Now, there is no error here; but Mr. Napier, in omitting to give his quotation from the review in full, leaving out, namely, the words here printed in *Italics*, makes it appear as if we wished it to be understood that Cooper answered Bridges, instead of answering Marprelate, which would be absolutely ridiculous. Mr. Napier cannot have examined the undoubted works of Penry very carefully without arriving at the conclusion that he had no share in the authorship of the pamphlets mentioned. "The language," says Mr. Napier, "they are written in is as rude and unbecoming as the spirit is fierce and unchristian, and I cannot resist coming to the conclusion that Penry was the author of them." The quotations given by us from John Penry ought to be sufficient to convince every one that neither was Penry's language *rude and unbecoming* nor his spirit *fierce and unchristian*. So far, in fact, from approving of the satirical tone of some of the pamphlets of the time, Penry himself wrote that 'he would

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not feed the humours of the busybodies, who, increasing themselves still unto more ungodliness, think nothing so well spoken or written as that which is satirical and biting done against Lord Bishops."

A CORRESPONDENT, who usurps the name of Zadkiel, writes:—

"Commander Morrison had, for many years, greatly assisted in writing the work so well known as *Zadkiel's Almanac*; but he was only one of the contributors, and others, and among them his pupils in the science, have been, and are also, contributors to the work, which is too laborious a production for any one hand. So the book is still the writings of the various men of science known under the name of Zadkiel; and there is abundance of matter from the pen of the late Capt. Morrison now in the hands of the editors. But, deeply as his fellow-workers regret the loss of their able and learned coadjutor, yet the *Almanac*, &c., is edited and circulated all over the world, and, though Capt. Morrison is no more, ZADKIEL LIVES."

GENERAL CUNNINGHAM has just made the remarkable discovery, in an Indian tope, of a stone railing on which are sculptured some of the Buddhist Jatakas, with their titles inscribed above them in the character of the Asoka inscriptions.

At the sale of the library of Mr. H. de Cessole, which took place on the 6th inst., in Paris, some books, mostly in ancient or best modern bindings, fetched the following prices:—MS. Horæ of the fourteenth century, 785 fr.; *Prières Gothiques*, en Français, MS. of the same century, 981 fr.; Byzantine enamelled binding, 430 fr.; 'Hypnerotomachia Poliphili,' Aldus, 1499, 690 fr.; Horæ, printed on vellum by Simon Vostre, 1508, 405 fr.; 'Heures, à l'usage de Rome,' printed on vellum by Gillet Hardouyn, 1518, 435 fr.; J. Caviceo, 'Il Peregrino,' copy of Canevarius, 530 fr.

We hear that the Genealogical Collections appertaining to extinct and extant families for the county of Lincoln, formed by the late Lord Monson, will shortly be published by subscription, under the editorship of Mr. A. S. Larken (his lordship's brother-in-law, and the sharer of his labours in collecting the materials) and Mr. Joseph Foster, the editor of the recently published volumes of Lancashire and Yorkshire Pedigrees. The size of the forthcoming work will be small folio, uniform with the late Mr. Berry's collections.

In reference to the proposed "Prout Memorial," Mr. Crofton Croker informs us the sum of 18*l.* 14*s.* 6*d.*, of which we made mention last week, has not been merely promised, but paid; and that he hopes a sufficient sum may yet be raised to allow of some tablet being erected to mark the grave of Father Prout.

SCIENCE

SOCIETIES.

ASIATIC.—May 18.—*Anniversary Meeting*.—Major-General Sir H. Rawlinson, Director, in the chair.—A Report of the Council on the progress of Eastern research during the last two years was read by the Secretary. In it, the more important Oriental publications during that period were briefly reviewed, and an account was given of the operation of the archaeological surveys in various parts of India, in Ceylon, and Java.—After the conclusion of the reading of the Report, Mr. L. Bowring, in proposing a vote of thanks, drew attention to the great importance of the examination and publication of the Southern

Indian inscriptions, in which he had taken much interest during his stay in India.—The meeting was afterwards addressed successively by Sir H. Rawlinson, Sir Bartle Frere, and Sir E. Colebrooke, Bart.—The Council and Officers for the ensuing year were then elected, as follows:—*President*, Sir H. Bartle E. Frere; *Director*, Major-Gen. Sir H. C. Rawlinson; *Vice-Presidents*, The Right Hon. Sir E. Ryan, M. E. Grant Duff, Sir T. E. Colebrooke, Bart., J. Fergusson, and O. De Beauvoir Prialux; *Treasurer*, E. Thomas; *Honorary Secretary*, Prof. T. Chenery; *Honorary Librarian*, R. N. Cust; *Secretary and Librarian*, J. Eggeling; *Council*, N. B. E. Baillie, E. L. Brandreth, Rev. Dr. R. Caldwell, Hon. E. Drummond, E. B. Eastwick, A. W. Franks, W. E. Frere, Col. Sir F. J. Goldsmid, A. Grote, Col. Sir A. B. Kimball, Sir A. Phayre, Lord A. Russell, Sir A. D. Sassoon, The Right Hon. Lord Stanley of Alderley, and M. J. Walhouse.

BRITISH ARCHEOLOGICAL ASSOCIATION.—May 13.—*Annual General Meeting*.—J. R. Planché, Esq., V.P., in the chair.—The Balance Sheet having been read and approved, the Meeting proceeded to the ballot of Officers and Council for the year, when the following list was adopted:—*President*, K. D. Hodgson, M.P.; *Vice-Presidents*, The Earl of Effingham, Sir J. G. Wilkinson, H. Syer Cuming, J. Evans, G. Godwin, R. N. Philipps, J. R. Planché, Rev. Prebendary Search, Rev. W. S. Simpson, and T. Wright; *Treasurer*, T. Morgan; *Secretaries*, E. Leven and E. Roberts; *Secretary for Foreign Correspondence*, T. Wright; *Palæographer*, W. De Gray Birch; *Curator and Librarian*, G. R. Wright; *Draughtsman*, G. F. Teniswood; *Council*, G. Ade, T. Blashill, W. Bragge, C. Brent, G. E. Cockayne, W. H. Cope, R. H. Fisher, J. H. Foley, A. Goldsmid, J. W. Grover, H. W. Henfrey, Rev. S. M. Mayhew, G. G. Adams, J. S. Phené, J. W. Previtte, and S. I. Tucker; *Auditors*, E. P. L. Brock and F. A. Waite.

PHILOLOGICAL.—May 15.—*Anniversary Meeting*.—A. J. Ellis, Esq., President, in the chair.—The President read his annual address, which contained Reports—by himself, on the Society's work in 1873, on ancient Greek and Latin Pronunciation, English Dialectology, and the completion of A. F. Pott's *Wurzel-Wörterbuch*; by Prof. Aufrecht on Etruscan; by the Rev. A. H. Sayce on Semitic and Assyrian; by Prof. H. Gaidoz on Celtic; by Dr. W. Wagner on Modern Greek; by Prof. R. Ellis on Latin; by Prof. Paul Meyer on Romance; and by Mr. H. Sweet on Germanic and Scandinavian Philology.—The thanks of the Society were voted to the President for his services, to the writers of the Reports, and to the Council of University College for the use of the College rooms for the Society's meetings.—The following Members were elected as Council for the ensuing year:—*President*, the Rev. R. Morris; *Vice-Presidents*, the Lord Archbishop of Canterbury, the Archbishop of Dublin, the Lord Bishop of St. David's, E. Guest, T. H. Key, W. Stokes, and A. J. Ellis; *Ordinary Members*, E. L. Brandreth, C. Cassal, C. B. Cayley, Sir E. Colebrooke, Bart., the Rev. B. Davies, Sir J. F. Davis, Bart., Danby P. Fry, H. H. Gibbs, E. R. Horton, the Rev. B. H. Kennedy, H. Malden, J. Muir, J. A. H. Murray, H. Nicol, J. Payne, J. Peile, C. Rieu, the Rev. W. W. Skeat, H. Sweet, E. B. Tylor, and H. Wedgwood; *Treasurer*, W. Payne; *Hon. Sec.*, F. J. Furnivall.

MATHEMATICAL.—May 14.—Dr. Hirst, President, in the chair.—Mr. L. Hammond was elected a Member; the Rev. A. J. Stevens and Mr. W. Ritchie were proposed for election.—The papers read were, 'On the Correlation of two Planes,' by the President, 'The Contact of Quadrics with other Surfaces,' by Mr. W. Spottiswoode.—A paper, by Mr. L. H. Röhrs, 'On a Rotating Sphere filled with Viscous Fluid,' was taken as read.—Dr. Hirst, Mr. Spottiswoode, and Prof. Clifford took part in the discussions on the papers.

ANTHROPOLOGICAL INSTITUTE.—May 12.—Prof. Busk, President, in the chair.—Messrs. J. E. Spratt and W. G. Thorpe were elected Members.—Messrs. Garrard & Co. exhibited a collection of gold objects from Ashanti.—Mr. F. Galton gave some results of school statistics which he had obtained from Marlborough and Liverpool Colleges.—A paper, also by Mr. Galton, was read, 'On the excess of Female Population in the West Indies.' The author had made use of, and embodied the results in the paper, a mass of statistics that had been furnished by the Colonial Office.—A paper, by the Rev. H. W. Watson, was read, 'On the Probability of the Extinction of Families,' with prefatory remarks, by Mr. F. Galton. The author remarked that it is not only the families of eminent men, or of the aristocracy, who tend to perish, but also those of municipal notabilities and others whose names were once common and familiar, but have since become scarce, or have wholly disappeared. The conclusion drawn was, that an element of degradation must be inseparably connected with one of amelioration, and that our race is necessarily maintained chiefly through the "proletariat." The problem, which was one purely for the mathematician, was to ascertain what proportion of specified families will necessarily become extinct after a few generations. It would be easy then to measure the diminution of fertility by the frequency of extinction.—Major Godwin-Austen contributed a paper 'On the Rude Stone Monuments of the Nagás.'

MEETINGS FOR THE ENSUING WEEK.

- MON. Linnean, 3.—Anniversary.
- TUES. Royal Institution, 8.—Theory of Musical Instruments, with Musical Illustrations, Dr. Stone.
- Anthropological Institute, 8.—Discovery of Stone Implements in Egypt, Sir J. Lubbock; 'Researches in Pre-historic and Proto-historic Comparative Philology, Mythology, and Archaeology, in connexion with the Origin of Culture in America, and its Propagation by the Sumerian or Akkad Races,' Mr. Hyde Clarke.
- Society of Arts, 8.—Carbon and certain Compounds of Carbon treated principally in reference to Heating and Illuminating Purposes, Lecture VII., Prof. F. Barr (Cantor Lecture).
- Colonial Institute, 8.—New Zealand, Past, Present, and Future, Mr. F. Young.
- WED. Geological, 8.
- Literature, 8.—'Veronese Typography (15th to 18th Century), with a Notice of the Giuliani Press, and Sammicelli Cappelli Pellegrini at Verona,' Mr. C. H. E. Carmichael.
- THURS. Royal Institution, 8.—'Physical Symmetry in Crystals,' Prof. N. S. Maskelyne.
- FRI. United Service Institution, 3.—'The Siege of Cartagena,' Capt. H. M. Neil Dyer.
- Botanic, 4.—'Reproductive Organs of Plants and the General Principles and Systems of Classification,' Prof. Bentley.
- Royal Institution, 9.—'Roman Catacombs as illustrating the Belief of the Early Christians,' Dean of Westminster.
- SAT. Royal Institution, 3.—'The Planetary System,' Mr. R. A. Proctor.

Science Gossip.

THE Natural History portion of Messrs. Macmillan's forthcoming edition of White's 'Selborne' will be edited by Mr. Frank Buckland, and Lord Selborne will contribute a chapter on the British antiquities lately discovered there.

MR. E. W. BINNEY, at a meeting of the Manchester Literary and Philosophical Society exhibited some portions of the roof of the railway station at Salford, which, after being in place four years, was so much corroded that it had to be taken down. The sulphuric acid, and soot, from the combustion of the coal used in the locomotives had evidently been the cause of this. As Mr. Binney remarked, it is most desirable, seeing the extent to which iron is used in construction, that the public should be made acquainted with all the circumstances under which decomposition is produced in this metal. It is but recently that an iron ship has sunk at sea, through the action of sugar upon her iron plates, producing rapid decomposition.

A NEW genus of corals has been founded by Dr. Nicholson, of Toronto, under the name of *Duncanella*, in compliment to Prof. Duncan, of King's College, London. The specimens of *Duncanella* have been found in the Lower Silurian Rocks of Indiana.

THE *Adelaide Advertiser* of the 28th of March announces that detailed accounts of Major Warburton's expedition across Australia, from the Alice Springs to the De Grey River, have been received. Major Warburton's Expedition has traversed the continent from the MacDonnell ranges to the coast north of Nickel Bay, passing

over 900 miles of ground never trodden, previously, by white man. The Major was returning to Adelaide by sea, and well-deserved honours were awaiting him.

SOME geological observations made during the arctic voyage of the Hansa have been contributed to the Academy of Sciences of Vienna by Dr. G. C. Laube. The memoir is accompanied in the Academy's *Sitzungsberichte* by a geological sketch-map of the southern coast of Greenland. So little is known of the geological structure of this country, and so great are the difficulties attending its exploration, that the present memoir, meagre as it is, forms an acceptable addition to the scanty information previously given in the works of Giesecke and others.

A LIST of the butterflies taken by Lient. Alwin S. Bell, on the march to Coomassie, between Mansu and the Prah, has been communicated by Mr. W. C. Hewitson to the *Annals of Natural History*. The narrowness of the pathways and the density of the bush threw great difficulties in the way of collecting. Nevertheless, a fair collection has been obtained, including several new species.

FOUR lectures on the Caucasus, delivered in Germany last winter, by Dr. G. Radda, the Director of the Imperial Museum in Tiflis, have just been published in the shape of a supplementary number of Petermann's *Geographische Mittheilungen*. These lectures give an excellent description of the physical geography of the Caucasus, its mineral wealth, and its ethnology. The accompanying maps indicate the localities of the more important minerals, the distribution of forests, and the comparative density of population in different parts of this range.

THE beautiful patina produced upon the bronzes from China and Japan has been examined by M. Henri Morin of the Paris Conservatory. He finds that lead enters largely into the composition of these bronzes. In some specimens as much as 20 per cent. was found. Those bronzes which contained 80 parts of copper, 10 parts of lead, 4 parts of tin, and 2 parts of zinc, were found to be of close and beautiful grain; and when heated in a muffle, it quickly takes the dark patina, which has been hitherto thought to be a varnish.

THE well-known traveller, Dr. A. Bastian, is about to publish a work with maps and illustrations entitled 'Die deutsche Expedition an der Loango-Küste,' giving the results of the German expedition to the coasts of Loango.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTH ANNUAL EXHIBITION is now OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTIETH ANNUAL EXHIBITION is now OPEN from Nine till dusk.—Admission, 1s. Catalogue, 6d.—Gallery, 55, Pall Mall, S.W. H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 165, New Bond Street, is now OPEN, from Half-past Nine to Six o'clock.—Admission, One Shilling.

WILL CLOSE, Saturday, 23rd inst.
DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION is OPEN DAILY, from 10 A.M. to 6 P.M.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT in Bethlehem, Jerusalem, and Nazareth; begun in 1868, completed end of 1873.—NOW ON VIEW at 39a, Old Bond Street.—The Gallery is opened at Ten, closed at Six.—Admission, 1s.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'The Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francisco de Rimini,' &c., at the DORÉ GALLERY, 39, New Bond Street. Ten to Six.—Admission, 1s.

L. W. DESANGES' great Picture of SIR GARNET WOLSELEY and THE BLACK WATCH Fighting in the Forest of Asantees.—King Koffie's Silver Casket, and numerous Curiosities of great interest. NOW ON VIEW at Willis's Rooms, King Street, St. James's. Painted specially for the Proprietors of the *Illustrated London News*.—Hours, Ten till Four. Admission, One Shilling.

THE LOAN EXHIBITION, PARIS.

(First Notice.)

THE attraction of the day in Paris is, beyond all question, the gathering of works of art on loan, "Exposés au profit de la Colonisation de

l'Algérie par les Alsaciens-Lorrains," which is held in the state rooms of the Palais de la Présidence du Corps Législatif, part of the building that faces the Place de la Concorde, from the other side of the river. One does not go to the Salon on the days when there is nothing to pay, but the crowd there cannot be denser than that which fills the splendid chambers of M. le Président. It is true that before noon you can move about in the spacious rooms, for, until then, patriotism and connoisseurship are slightly checked by the demand for two francs on entering, but, after that hour, when the price is a franc, woe to the belated critic who tries to stand his ground in the human current. A French crowd is almost invariably courteous, and quite understands that the diligent taker of notes is grateful for every indulgence; but what can be done? On you go, *en masse*, slowly and gently, until at the exit you meet a counter-current entering amid the incessant clack, clack, clack, of the turnstiles, every beat of which records a franc for the treasury and generally indicates the payment of another franc for the catalogue of the pictures, and probably a third franc for the 'Notice Sommaire des Objets d'Art,' of which the first edition has but just appeared, and which is all too compendious, being, in fact, the baldest document which ever bore the name of a summary. It would be dear at ten centimes. The "Explication" of the paintings has already reached a third edition, and seems likely to go on to a tenth, each issue containing new entries; it is not an "explication" at all, but a mere list of names, not worthy to be called a catalogue. It already includes, however, seven hundred and eight entries, of pictures, miniatures, drawings in water-colours, chalk, and the like materials, of all schools, and of all times, from the days when art just moved in Byzantine fetters to those when Decamps's sumptuous chiaroscuro and gorgeous colour flushed all his pictures, as golden twilight glorifies a landscape, and his prodigious powers of design made precious the splendid little panel, which shows cocks and hens busy at a dunghill (*Poulailler*, No. 102), or—to enlarge the scope of Decamps's thought—created the tremendous composition called *Josué arrêtant le Soleil* (592), of which the design, belonging to M. A. Revenaz, is here. Nor is the superb Decamps—who painted rats in a dusty cupboard, mice in a cheese, and failed not to represent with the mightiest emphasis the shock of the East and West in battle—the only modern master represented: here is Ary Scheffer's best picture, *Françoise de Rimini* (704), which the English call 'Paolo and Francesca in the Infernal Region'; also Ingres's *La Stratonice* (254), *La Source* (256), which our readers may remember at the International Exhibition, and the famous *Vénus Anadyomène* (268), all of which but 'La Stratonice' are unsatisfactory to us. Here is Delacroix's masterpiece, *Assassinat du Duc de Guise* (121), belonging to the Duc d'Aumale, and M. Gérôme's *Les Suites d'un Bal Masqué* (181), which we call 'The Duel.'

These are a few of the modern paintings here. The masters in whose hands art developed are fairly shown in pictures by unknown artists, in two highly interesting works of the school of Van Eyck, others attributed to, and some that are really by Memline; likewise, in a very noble left wing of a triptych, representing *Antoine, Bâtard de Bourgogne et un Evêque* (564), a masterpiece of the Burgundian school, the property of the Comte de La Béraudière. Besides these we notice among the early pictures one which belongs to the beginning of the fifteenth century, representing, with great spirit, two monks, each with a flagellum in his hand, kneeling; it has a punctured gold ground; also the Duc d'Aumale's charming *Anges dansant* (541), which was formerly in Lord Northwick's collection, and belongs to an early period of the Siennese School. Here also is the Comtesse Duchatel's *Portrait d'Homme* (3), by Antonello da Messina, not unworthy of companionship with the wonderful 'Condottiere' of the *Salon Carré* of the Louvre, for the possession of which France and England contended not many years ago. There is a

capital Bouts, belonging to M. Reiset (17), the famous *Portrait de Jeune Homme* (19), by Bronzino, belonging to the Princesse de Sagan, formerly in the Portales Collection; the Baron de Triqueti's *St. Antoine tourmenté par les Démons* (20), the well-known design by Martin Schoengauer, painted, as it is unfortunately said, by M. Angelo. There are some capital works by Clouet, and some attributed to, but not by, him. There is a charming group of portraits by Cranach, in *Les Deux Français* (81), two beautiful Cuyps, a good Vander Goes, more Greuzes than we care for, some dashing portraits by F. Hals; the admirable *Portrait de Jean de Carondelet, Chancelier de Bourgogne* (244), said to be by Holbein; and two others with the same artist's name, one being the *Portrait d'Homme vu de Profil* (246), belonging to M. de La Rozière; M. Reiset's small Luini, *L'Enfant Jésus*, with his foot on a bitten apple (321). Memline's beautiful *La Vierge et les Saintes* (342), really an exquisite "Espousals of St. Catherine," belonging to M. Gatteaux. Two superb life-sized groups of portraits by A. Moro (354, 355); the Comtesse Duchatel's most remarkable *Sainte Famille* (386), really a Virgin and Child, attributed, probably rightly, to P. della Francesca; several portraits by Rembrandt; two capital specimens by Ruysdael; and many good works by the masters of the later Dutch School. To most visitors the chief attractions are the Prince Czartoryski's celebrated *Portrait de Jeune Homme* (463), ascribed to Raphael, and, in our opinion, one of the most interesting of his minor works. The popular French critics have become hysterical about *La Vierge d'Orléans* (462), belonging to the Duc d'Aumale, formerly a gem of the Regent's Gallery, and well known to our readers as recently at the Royal Academy. Far more interesting than the latter is the capital tempera picture, styled *Tête de Femme* (464), the property of M. Piot, a study for a head in the picture of 'The Visitation,' in the Madrid Gallery, showing the maturity of the Urbinate's power. Here also is Mrs. Lyne Stephens's Velasquez's well-known *Portrait d'une Infante debout* (505), and the same lady's superb *Portrait de Philippe IV.* (506), by the same, of which versions abound.

In addition to the above paintings, this collection comprises *objets d'art* in abundance; bronzes, consisting of statues, busts, alti-relievi, &c.; tapestries of all sorts, among which is that famous hanging which was taken from the tent of Charles the Bold of Burgundy at Morat, also a fragment of his standard, captured at the same time. There are Old Saxon faïences, sixteenth-century bronzes, including M. Piot's bust of M. Angelo by himself; enamels by Leonard Limousin, the Pénicards, Pierre Raymond, Didier, and others, besides mediæval and still older works of this class; sculptures in chiselled and damascened iron; vessels of rock crystal, gold, silver, and bronze; embroideries; Rhodian (Persian), Chinese, Indian, Japanese, Hispano-Mauro, Italian, French, and other wares, to say nothing of about half the existing number of pieces of Henri Deux faïence; two cups of red jasper from the treasury of Lorenzo de Medici; armour, including numerous personal relics; weapons; Florentine busts in terra-cotta, some of which have the highest merit in their way, especially a bust of Guicciardini; antique, Byzantine, Mediæval, and Renaissance carvings in iron, ivory, precious stones, and wood, comprising diptychs and other rarities; statuettes by Clodion, and other late French sculptors; and great quantities of jewellery, and heaps of gold and silver utensils, of which the art is more precious than the materials are; watches, clocks, cabinets, tables, chairs, stools, benches; a group in vermeil, attributed to Albert Dürer; autograph MSS., including that by Raphael, with sketches for 'The Battle of Constantine' (Vitrine 3, Salle 3); the copy of the 'Nouvelle Héloïse,' made for the Maréchal de Luxembourg by J. J. Rousseau; 'Les Confessions' and 'L'Émile,' by the same; the only known impression of 'L'Art au Morier' (translation of the 'Ars Moriendi'), fifteenth century, printed in France; a Spanish coffer, which was given to Rubens by Philip the Fourth; superb book-bind-

ings, including an Évangélaire of the eighth century, enriched with *cloisonné* enamels and precious stones; Symphorien Champier's 'Chroniques de Savoie,' printed on vellum by Jehan de la Garde, Paris, 1516; a book of Hours, printed, Paris, 1498, with illuminations; and many other MSS. and early-printed books, both French and foreign, e.g., an Évangélaire, in Latin, of the Abbey de Luxeuil, eleventh century, with miniatures, very curious, and a *Précis pie*, by the artist of the 'Hours of Anne of Brittany'; medals and plaques by Pisanello, Sperandio, Pollajuolo, Francia, Cellini, and others, abound, in gold, silver, and bronze. Among the sculptures proper, besides those enumerated above, are works by Houdon, Canova, Bosio, Pigalle, and others. Fans occur in great numbers and beauty. A superb and nearly perfect Gothic tapestry, dated 1485, being a triptych of sacred subjects, belonging to M. le Baron Davillier, will be found in Salle 11. In Salle 13 is M. Gérôme's fine contemporary bronze bust of Brunelleschi, and a bust in marble, by M. da Fiesole, of D. Neroni. Such is a very brief summary of the treasures of this magnificent collection: the riches it indicates account for the interest people take in it. The death of the eminent painter, M. Gleyre, which we recorded last week as having taken place in one of the rooms of this exhibition, will signalize it in the history of such displays.

It is desirable to give short comments on the finer pictures here, especially as most of them are seldom seen. Amateurs must not omit to take advantage of this opportunity, for, as French collectors put their treasures in the rooms in which they live, it follows that such works as we have to describe are much less accessible than they would be if they were in England, where the wealthy place their works of art in galleries or state apartments, to which it is usual to give access with the utmost liberality.

Antonello da Messina's *Portrait d'Homme* (3) belongs to Madame la Comtesse Duchatel, and deserves a place with the picture by the same master, which is now in the Louvre. The latter is the head of a soldier, the face about as large as a man's palm, for which, at the Pourtales sale, the French gave about 9,000*l*. That before us is a bust of a youth in a blue dress, fastened at the neck by a small silver clasp; he has reddish-brown hair, formally curling about his forehead, cheeks, neck, and back; the face, about four inches high, is in three-quarters view to our left; the eyes are in the same direction; the light is from our left, with strong reflections on the shaded cheek. The picture is wonderfully solid and elaborate, not so hot as that in the Louvre, but still very brown in the shadows; the flesh is yellowish, rather than, as in the other work by this rare master, reddish in tint. It is quite perfect in draughtsmanship. The eyes have the vigour of life in their clear earnestness; the easy compression of the fleshy lips is extremely fine. The condition of the picture is faultless.—The *Sainte Famille* (11), by G. Bellini, is genuine, but not first-rate.—In T. Bouts's *Un Duc de Bourgogne suivi d'Hommes d'Armes accompagnant une Chasse*, &c. (17) we have a very interesting work, and a capital specimen of the Flemish school while it remained under the influence of Van Eyck. It belongs to M. F. Reiset, and represents a church, one side of which, after the Gothic pictorial fashion, has been removed to show the interior, with the jubé, bishop, &c. A gold *chasse*, borne on the shoulders of four nobles in superb brocades, and with the 'Duc de Bourgogne' stepping at its side, appears at the entrance of the church, where several clergy, with assistants, boy-singers of a choir, and others, meet it. This picture, with the customary elaboration of details, has intense variety of character in the faces, which are evidently, as usual, all portraits.—Among the unknown productions of artists is one by a painter who was, indeed, a master in his way, and that was, so far as it went, a very noble and masculine one. The specimen is called *Antoine, Bâtard de Bourgogne et un Evêque* (564), and formed the left wing of a large triptych, with a dotted, not punctured, gold ground; the 'bâtard,'

if such he was, kneels in front with the bishop, his sponsor standing behind him; the figures are nearly three-quarters the size of life; while the faces are drawn and painted with astonishing vivacity and vigour. He was a fine artist who drew so well. The shadows are warm, deep-toned, and thin; the ornaments are gilt. As a picture of the semi-Gothic time of the Burgundian school of the sixteenth century, this is a masterpiece which no one should overlook. In some respects it resembles the *Portrait de Jean Carondelet*, by Mabeuse, No. 277, in the Louvre.—A fine picture of the Siennese School, i.e., 1400–50, is the *Anges dansant* (541), small figures on a gold ground, which is marked by indented rays from a central solar emblem; four angels are led by one with a trumpet; these figures have more vivacity, and even more grace of action, but less severity or dignity, than are shown in the works of Giotto, to whom the picture has been attributed. It belongs to the Duc d'Aumale, and came from Lord Northwick's collection.—Earlier than this, and of Florentine origin, is M. Reiset's gold-grounded *Deux Flagellants agenouillés* (542), two figures of intense design, one in a black, one in a brown dress, with whips in their hands; one has a black hood drawn over his face, with eye-holes, the other is bare-headed. The figures are in free movement, so that the painter's archaism is only in the *technique* of his picture.—Early French art appears to considerable advantage in the miniatures of Clouet, of which the most interesting is *Les Trois Grâces* (66), whole length, naked figures, grouped as in the antique sculpture of the Ambrosian Library, Milan, the design which Raphael adapted; the drawing is careful, evidently from nature, but rather flabby; the carnations are pallid, and the modelling is flat. In style and execution, this picture recalls many of the characteristics of the enamels of Limoges, of the sixteenth century, but the work is more finished and delicate. Over the heads are the names of the 'ladies,' and at the sides of the group, Latin verses; near the feet are shields of arms, fully emblazoned. *Portrait de Femme* (67), also by Clouet, is one of the best things here; it is a bust in a bluish shot-silk dress and coif; a carcanet of pearls stretches from shoulder to shoulder; across the chest, which the low, square-cut gown leaves bare, a band of gold, and an edging of lace, or gems, enrich the gown. The carnations are very pale, with curious bluish half shadows and tints; the lady has light brown hair. The *Petit Portrait d'Homme vu en Buste* (65), belonging to M. le Vicomte de Lamoignon, is, we think, by Clouet, and of the same school to which the *Portrait d'Homme* (68) belongs, one to which pertain so many pictures ascribed to Holbein. The former has been very much rubbed; both are miniatures of high merit. The latter, especially, is not unworthy of Holbein; it represents, with exquisite finish, the subject nearly in full face, with a black cap and robe, on the usual green background. Nos. 65 and 68 are evidently by Clouet, and strongly resemble the miniatures by him in the Louvre, Nos. 115 and 116, called 'François Premier' and 'Charles de Cossé.'

THE SALON, PARIS.
(Second Notice.)

WE may continue our list of the principal pictures in this Exhibition.

We recommend to Mr. Poynter's notice M. Motte's *Le Cheval de Troie* (No. 1356), for it resembles the Englishman's own art, with the addition of a dramatic element of high merit. It is full moonlight, the scene the outer bailey of the citadel of Troy, with Cyclopean walls, and huge terraces and ramparts, whence we look down on lower fortifications, and, further off, over the champaign and the fast-fading fires of the camp, which the Greeks have seemingly abandoned. Huge and with gilt hair and trappings, with gilt hoofs, and painted white, so that it looks greenish in the chilly radiance, stands, with a tower on his back, the gigantic courser—just such an one as an early Greek might make; archaic, with legs *en masse*—i.e., not separated—and, in fact,

a toy-like creature, with nascent signs of fine art in its contours and the grand action as if drawn suddenly back to a chariot pole. Here it is, with the tackle employed to drag it to its present position, and the wall that was shattered to make way for it. Its gilt crest tops the tallest battlements, and the shadow of its head falls on the soaring wall of the inner citadel, where all is silent, without a watchman to be seen; but it is evident an alarm has been given. On the summit of the tower we see little figures descending from the great steed's back by ropes on our side of the horse, while they are, by its bulk, hidden from the Trojan fortress. One by one, and two by two, the dark shapes slide down the cords; while some have tied together their clanging shields, and silently lower them from on high. The Greeks who have already alighted hold their weapons together, and move swiftly to the shadow of the battlements on our left, and thence—stooping as they pass an embrasure lest they should be seen from below—go stealthily down from step to step out of our sight towards the lower ramparts. This picture is designed with the highest dramatic effect, and there is incident in abundance, the whole of the elements of the subject having been thought out with extraordinary care. In this respect we notice but one defect—that is, that the cordage by which the Trojans are supposed to have moved the animal to this high place is not, in stage language, "practical." Otherwise, from the archaism of the statue—a fine touch of design—to the difference in the swaying of the ropes which respectively bear the descending warriors and their shields, nothing but praise is due to the ingenuity of the artist.

M. Luminais adheres, and wisely, to his Gaulish subjects. He has this year produced *Brune-haut* (1244), dead at the heels of the horse, and *Gauloise à son Réveil* (1243), life-size, naked, standing on tip-toes, stretching herself from the pointed feet to the clenched fists. The drawing is not irreproachable, but there is surprising spontaneity here. The vigour of the woman's action, and the success in dealing with the large scale of the figure, show an artist of fine training.—M. H. Leroux sends a telling picture in *La Vestale Tuccia* (1194) standing on the bank of the Tiber, holding up the sieve, and watched by other damsels. This is not so remarkable for its figures as for its architectural painting, atmosphere, colour, and refined "classic" motives.

One of the portraits which attracts great attention is *Portrait du Prince Impérial* (1142), by M. J. Lefebvre, a three-quarters length, nearly life-sized figure, standing at a table where lies a bunch of violets half covered with black crape, or rather half unveiled,—a significant enough accessory, especially as it is aided by the emphasis which the painter has laid on the incipient moustache. Opinions may differ about the character of the face itself, but there can be but one opinion about the felicitous quietude of the painting. We think more might have been made of the head, and that much to the comfort of the party of the violets.—*Le Château de Chamarande* (1104), by M. Lavielle, is evidently a portrait of a place, painted with great solidity and force and broad chiaroscuro, all in a quiet way. The house stands between a hill and a placid river; the latter is admirably given.—Three smoked herrings hang on a nail in M. Legat's *Harengs Saurs* (1147), and are remarkable for handling and texture, with rich, deep colour.—We have a splendid landscape in *L'Embouchure de la Loire* (1196), by M. Le Roux, a rainy effect over a pool near the sea, a fine and richly-painted sky, a beautifully treated mid-distance.—M. Lemaire has a good work in *Les Vieux Ormes de Groffliers* (1166); wonderful gnarled limbs in the foreground, a wide pasture, under sunlight painted in a low key, and suggesting thundery weather.—A rich and powerful landscape is M. Lansyer's *La Lande de Kerlouarnack* (1074), with trees on our left, and a wilderness of admirably-treated scrub in front.—M. Meissonier *fils* contributes works which do credit to his father's teaching. They are *Le Couvent de Saint-Barthélemy, à Nice* (1292), a sunny convent garden, a

little crude in the colour of the herbage and foliage, but extremely solid and firm. He sends also *Le Fripier* (1291), a chamber hung with garments of diverse colours, men choosing coats. The figures are capably designed and painted. The technique of the artist is, in this instance, somewhat larger and much less precise than that of M. Meissonier, of whose work the picture is, otherwise, too closely an echo.

M. Moreau has two remarkable and ably-painted pictures, which would not be unworthy of the attention of Mr. Frith himself,—at least it appears to us that they express, with true French tact, exactly what our clever countryman aims at and, formerly, nearly hit. The smaller of the two is *La Promenade* (1343), two ladies, with intense and highly-diversified expressions, watching a boat-race. The dainty grace of the figures, the vivacity of the actions, one lady stooping a little forward and lifting her skirts before her steps, the other as keenly but less demonstratively looking, are charming in their spirit. Not less enjoyable is the exquisite precision of the painter's crisp mastery of touch: while the landscape is soft and pleasant. The other picture has much higher pretensions, being *Sortie de Bal* (1342), a crowd of masqueraders leaving the place of their amusement in the morning light. They are all splendidly habited, and belong to the *élite*. A fair, pink domino parts from a lady of the first Empire, who is attended by an *incroyable* in a flaxen wig and superb costume. There are numerous incidents here, with much admirable and brilliant painting, exquisite delicacy of touch in rendering countless details of jewellery, dresses, and faces. The expressions are diversified and extremely vivacious; and the faces are as different as they can be. The effect, however, fails to give the warmth of daylight, and the people do not look tired enough.

M. Meunier's *Le Suicide* (1315) is horrid in its tragic power, and is curiously like a picture by M. J. Bertrand which is now in the Luxembourg, although the motives of the works differ as much as possible. This shows the corpse of a young woman *enceinte*, with purple lips and streaming long black hair, lying in the sandy shallows of the margin of the sea. The revolting nature of the subject must not blind us to the technical merit of the work. We often wonder, when looking at such pictures as this, for whom the artist has painted them. Who would live with this dreadful figure, or with the sanguinary 'Le Massacre des Abencérages,' by M. Clairin, which we mentioned before?—There is much humour, somewhat like that affected so frequently by M. Heilbuth, in M. Mérida's *Singerie* (1295); groups of domestics on a palace garden-terrace, one of whom gravely salutes an ape, squatting on the ground before him. The finish is capital, the lighting excellent, the execution hard, but delicate.—M. Munkacsy has a name in England as well as in France for vigour of invention, and the bold, Carravaguesque treatment of shadow and colour apparent in his pictures. He sends two pictures, of which *Les Rôdeurs de Nuit* (1375) is the better, and represents, in characteristic fashion, two robbers led by *sergents-de-ville*, manacled, and stared at by the wondering people of a town. The other picture, *Le Mont-de-Piété* (1374), gives an interior, with people waiting, and taking their turns at the *comptoir*. It is full of spirit and character, but these qualities are, like the effect of light and the chiaroscuro, strained almost to grotesqueness: such exaggeration is out of keeping with simple pathos or humour. The tragic element in 'Les Rôdeurs' admits a good deal of the grimly grotesque.—M. Mauve's *Sur la Plage, à Scheveningue* (1281), Dutch craft on a beach, with horses in the front, is admirably lighted and solidly painted, with good colour.—M. Merle, a painter whose works are known to some of our readers, sends a picture in the mode of M. Hébert, styled *Pernette, la Fileuse* (1303), a girl with a distaff, seated, with an expression of meditation which is pathetic. The colour here, as suits the school to which the work belongs, is broad, sober, and very rich. The same M. Mérida whose 'Singerie' we named above,

has a capital picture of small figures, *Après le Procession* (1294), showing the interior of a hall or vestibule of state, the inmates dispersing or resting, according to the title, with a beautiful effect of light and shade, extreme delicacy of draughtsmanship, solidity, and rich colour. The design is full of spirit, and tells the story to perfection.

One of the best pictures here, indeed that which some say is the best, is M. L. Mélingue's *Messieurs du Tiers avant la Séance Royale du 23 Juin, 1789* (1299), which, for the want of a fitter comparison, we are obliged to class with M. Meissonier's works, but it is independent of all others. It shows the representatives standing outside their place of meeting on that memorable day, in the pouring rain, clad in stately black, and most of them in robes of dignity. Some are under umbrellas, others are unprotected. They discuss the situation with more or less energy, but none without dignity and gravity. Some of the faces are recognizable, but the portraits need not detain us, fine though they be. Three men stand under one red *parapluie*, the rosy light falling through it on their earnest faces with surpassing fidelity. One, with his foot on the lower step of the door, at which the assembly waits, has his back towards us, and remonstrates energetically, with passion suppressed, though expressively rendered by his raised shoulders and clenched fist. The work is full of action and character, the faces are inexhaustible of interest and pathos. The fine, solid, and complete modelling of this admirable work is on a par in value with the successful treatment of so large a mass of black as the costumes present; very excellent colour is made of this rather unmanageable tint. The interest of this superb picture is owing to its intensely dramatic characterization, the wealth of fine expressions it exhibits, not less than to its technical qualities, among the most pleasant of which is beautiful drawing.—A curious illustration of the good fortune which so often attends French choice of subjects occurs in *Le Juif Errant* (1298), by M. G. Mélingue, an illustration of an old *chanson*, how

Deux gentilshommes au pays de Champagne

met the worthy in question. Here we have the *rencontre* designed to the life, so to say, with great vigour and dramatic spirit, but painted rather coarsely. The expressions redeem, if they do not justify, this defect.—Quite in contrast with the execution of the last is that of M. de Nittis's *Dans les Blés* (1394), two charming figures of ladies walking by a limpid stream, through a field of ripe corn and poppies in full blaze, the whole in intense sunlight. The execution is thinner, not to say less solid, than is usual in French pictures of such high quality. A better work is 'Faît-il Froid?' (1395), a perfect gem of a little picture of snow, with ladies and a child and an attendant walking on a suburban path, with a carriage in the distance, halting at the curb. The wind blows hard, sweeping about the ladies' garments as they move quickly on the *trottoir*, facing the breeze, before which they stoop; one holds her muff to her face with a pretty action, the other speaks gaily to her companion: the actions are so intensely expressive, that one can almost tell what each lady says. The drawing of the figures, especially where the back and shoulders are in profile to us, and of the rustling skirts of both ladies, is exquisitely fine and delicate. The little girl, led by the *bonne*, stops to look at something on the ground. All the attitudes are marked by intense naturalness, and those of the ladies by a rare charm of modern grace. The special technical merit of this picture is its solidity and beauty of execution. It is a real pleasure to see anything so fine.—M. Morin's *Paris au Printemps* (1349) is a picture of the 'Marché aux Fleurs'; ladies, flowers, and flower-women, somewhat cold in colour but spirited in design.

La Mer du Nord (1308) by M. Mesdag, shows vast ranks of shallow waves beating on a sandy shore, and is remarkable for expression of motion, for rich colour, and vigour of handling; the last is, it may be, a little too heavy. By the same is *Hiver, Scheveningue* (1309), a noble

picture of snow of considerable thickness on a beach, with craft, and contrasting with the warm tinted sky, and dark, rich sea; tracks of carts break up the snowy level and give incident to the foreground. It appears to us that M. Mesdag depends rather too much on his memory and brush power. At least these pictures suggest the lamp.—No mode of art could contrast more strongly with the last named than that employed by M. F. E. Michel in his *Le Torrens* (1323), dawn over the hills beyond a river, covering the stream and grey trees with delicate pearly tints: an effect of extreme delicacy, treated not without conventionality.—Another example of French fortune in the choice of a subject occurs in *Le Viatique, Plage de Normandie* (1501), by Pissarro, a worthy pupil of M. Cabanel. It gives, with great effect, a strong storm on a little bay, with waves running high on the sands, black clouds discharging themselves, and tremendous gusts of wind. An old priest and his attendants are staggering along; it is just twilight. A little red-robed boy goes first, holding aloft with courage, but with extreme difficulty, the sacred lamp, which, in its glass case, remains alight; while the priest himself, upheld by a woman who has called him to his office, and sheltered by a large umbrella, totters in the blast. Another boy, with the bell and its accompaniment, walks under the lee of the pastor, but can hardly keep his feet. The black-robed men who follow, with extinguished tapers in their hands, struggle on as well as they can, but they fare ill. The artist has, with commendable tact, succeeded in avoiding anything like irreverence in his treatment of this rather 'ticklish' subject. He has made the people all earnest and evidently sincere; the priest is a reverend personage, with a fine, pure face,—very different, by the way, from any one of the priest's faces in Mr. Frith's picture, now in the Royal Academy. Of course much depends on how you look at these things. M. Pissarro gives great energy to the action of his figures, and the spontaneity of the design is complete.—*Un Marché à Constantinople* (1441), by M. Pasini, might supply many artists with a lesson in the art of arranging numerous figures: it is a capital composition and there is great beauty in the design, accompanied by considerable charm of colour. The treatment of the tree on our left, as it unites in tone with the sky and breaks with its higher branches in light the otherwise harsh line of shadow on the front of the market building, and the clever way in which the fluttering doves are made to keep up this circulation, if we may so call it, of light and tone, form one of the best things in the *Salon*.

The vein that Mr. Marks has so successfully cultivated among us appears at Paris, in M. L. Olivié's *Le Frère Tailleur* (1406); a brown-robed monk, cross-legged on a table, busily threads his needle. This picture has abundance of character, but is not superlatively well painted.—Near it hangs a piece of most brilliant painting, by M. Pasini, above named, and styled, *Derviche Mendant à la Porte d'un Turb* (1442), a single figure, standing in the deep shadow that is cast by the metal semi-domelike canopy of a door: the sun blazes on the pavement, on the blue-tiled walls, on the canopy itself, but the shadow looks like night until the eye divines the less unbroken gloom of the interior of the building, the ruddy gleams of burning tapers, and furniture just visible: under the dome itself, the richly coloured tiles and stones are displayed by reflected light. This is a splendid piece of effect, intensely powerful in colour, and, strong as the tones and tints are, perfect in its keeping. In its way, one cannot imagine anything better.—One of the finest illustrations of the war here is M. Neuville's *Combat sur une Voie Ferrée, Armée de la Loire, 1870-71* (1390), a considerable body of French soldiers climbing a railway embankment, having followed retreating Prussians across a half-frozen stream, towards a wood that clothes a hill-side, and from which the smoke of sudden cannon comes in whitish puffs. With wealth of action and passionate energy of expression there is great diver-

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sity of character and richness of design here. Notice the men in front on our right, one of whom creeps cautiously up the bank; another, more bold, peers over; two brown-coated enemies lie dead, one at the foot of the bank, the other at its summit, and across the iron rails. On our left, a large group of Frenchmen hurry on, one, just wounded, clutches at a telegraph-post, and reels before he topples down on his comrades. The design has complete spontaneity, and justifies itself thoroughly; while the painting is worthy of the design, being, with perfect fidelity, thoroughly full of *élan*, as may be seen in the way in which a bush of tall and withered weeds is "put in" on the bank before us. The technique of this element is astonishingly good, dexterous to a marvel, but without *chic*, that constant offence of our own would-be "clever" landscape-painters. Here the dexterity of the painter is due to his learning: it is felicitous and masterly, the result of long, or at least intelligent and honest studies; but our painters are content if they succeed in imposing on amateurs by the mere appearance of studies which were never seriously or intelligently pursued.

No. 1454, styled *A Travers Bois, Matinée d'Octobre*, the work of M. Pelouse, is a fine large picture, of a thicket in slightly veiled sunlight, and is admirable for breadth of style, richness of colour, and vigorous treatment of nature. —*La Forêt* (1426), by M. Palizzi, may be bracketed with the last. It shows, although it has more firmness, less breadth and richness, less freedom with the brush.—Many of M. Schenck's pictures have been seen in England: he contributes contrasted subjects in *Fleurs de Bruyères* (1653) and *Flocons de Neige* (1654); both show admirable painting of sheep. The former gives a flock on a heath in summer, including a superb black ram, the latter depicts a flock in sunlit snow; both are masterly in execution, solid, and learned.—M. Ségé's *La Ferme de Keroual* (1672) is very grand and fine; a summer landscape, a foreground of trees and waste, which is large and rich in style and colour: this is shaded by a passing cloud; a gleam of white light is in the distant sky. The same artist also shows his great powers in *Un Matin dans les Alpes* (1671).—Among the many noble landscapes here, we see M. Sauzay's *Le Chemin de Pont-de-l'Arche à Criquebeuf* (1649), spring, very soft and delicate in effect and colour, showing a river vista, with flat banks studded with poplars and other trees, the shadows of which dot the sward in perspective.—M. J. J. Veyrassat is himself in *Charrette en Forêt* (1781), another large and masculine picture, a richly-coloured, sunny wood, in the front of which folks load a cart with logs. The whole is marked by skilful dealing with air, and fine colour, with great breadth.—No. 1825 —*Bois de Hêtres, à Durehaven, aux Environs de Copenhague*, by M. A. Wahlberg—gives a sunny vista, with lichen and moss-grown trunks of beeches, and between them, a path dashed with shadows; the whole in beautiful keeping, and admirable for modelling, tone, and colour. The colour of the class of landscapes of which we are at present writing is set in a high key—much stronger, for example, than that adopted by Mr. V. Cole, and approaching what we find in the beechen sunlit subjects of Mr. E. G. Warren; but the colour in the French landscapes is better, with far richer tints, clearer and firmer painting, than in the works of Mr. Cole, to say nothing of precious knowledge of how to generalize details with complete keeping, and not give their character at large, but truly, and not with pretence of truth. Indeed, the remarks we have made on the treatment of details in M. Neuville's *Combat sur une Voie Ferrée* apply with more or less justice to the group of landscapes before us. There are twenty or forty such works in this *Salon* which would stand comparison with Mr. Millais's *'Winter Fuel'* in these, as in other qualities. If our popular landscape-painters flatter themselves that they have yet shown anything so valuable as may be seen by dozens yearly in Paris, they are most egregiously mistaken. These remarks do not apply to the works of Messrs. A. W. Hunt, Oakes, Brett, C. P.

Knight, Dawson, and a few other accomplished and sincere artists, who really exhibit style, and not trick, in their art; but they do apply to those whose time is spent in producing sham landscapes, and who think they have done all that is needful when they give the superficial "look" of things—that is, foist on us the fruits of mere facility in sketching under the name of "style." Of such productions these pictures are really the antitheses.

An instance of fine treatment, at once loyal and broad, of details, and of real style in dealing with the whole of a landscape subject, occurs in M. E. Vallet's not otherwise particularly noticeable *Au Bord d'une Lagune, dans les Landes* (1749), trees in a bank, with a meadow in soft light beyond; an extremely solid and rich work, showing beautiful painting in the bank; it is a little smooth, but, on the whole, it is highly admirable.—The style which M. E. Van Marcke derived from Troyon, and which the latter founded on and developed from that of Constable, appears, not without what may be called Flemish floridity, in *La Forêt* (1753), a good example of the ability of a painter whose works are known in London. *La Plaine* (1752), by the same, is, at least, equal to its fellow. Yet we must confess the possibility of getting tired of works in which the scope of the subject is so very narrow.—*Hylas et les Nymphes* (1851), by M. Zuber, a worthy pupil of M. Gleyre, is a capital example of its class, a conventional and eclectic one, but of much beauty in the sentiment conveyed, and, in some respects, inclining a little towards M. Corot's manifestations of nature. It comprises a pool, with delicate birches soaring in the moist and sunny air about it, the whole having the charm of idyllic grace and peacefulness.

Among the tragic figure-pictures here is M. Tony Robert-Fleury's *Charlotte Corday, à Caen, 1793* (1579), a finely conceived life-sized figure, clad in white, and walking, book in hand, and steadfast, rounded eyes, fixed full of a terrible thought, as if she saw the conclusions of her philosophy in a very practical form.—A fine decorative picture is M. Toudouze's *Eros et Aphrodite* (1720) afloat in air above a city, and on a shell, at the front of which the blindfold Cupid stands erect, and drives the moth-courers of the car. The voluptuous goddess, awaking, stretches her limbs with a free, boldly conceived action. In its way this is a masterpiece; the design, drawing, handling, effect, and colour, are in the happiest keeping. The number of purely decorative pictures is comparatively small in this *Salon*, and there are fewer life-sized naked women than usual.—In most respects antithetical to the last, two of the three pictures by M. Saintin are, nevertheless, also fine in their way, and both show improvement, being free from the usual defect of the artist's work, an excess of black throughout. *La Toilette du Rosier* (1624) shows a young lady in pale blue and white cutting roses from a bush. It is marked by much grace of action and spontaneity of design, with an after-thought expressed in the other picture, *Solitaire* (1622), a young lady in black crape, seated on a garden-bench, and arranging orange-blossoms plucked from a branch. The finish of these works is exactly such as we have had before from the artist; it has the elaboration of fine ivory carving, and, like ivory carving, it is hard and over-smooth, but it is sound and thorough. M. Saintin's sentimentality is his own, and, like his technique, beautiful, but a little over-polished.—As antithetical to the last two works in style as in subject and size, is M. P. Rousseau's *La Fête-Dieu* (1601), "still life" of objects associating themselves with the title, baskets of rose-leaves, candelabra, a censer, a statuette, pictures, &c., all rich in admirable results of power in painting in a large, fine style.—A similar subject occurs in M. Vollon's *Coin de Halle* (1816), containing a huge copper pot, large fishes. The pot is magnificent in colour, and so grandly painted that it would make a grand old master—say Rembrandt, Velasquez, or Rubens—rejoice to see it. The fishes, although exceeding in blackness, are superbly handled.

A group of *genre* subjects, mostly miniatures, may conclude that section of our notice which was intended for a general survey, in which, we fear, we have gradually abandoned the attempt to generalize, and dwell on salient pictures, to the exclusion of the more numerous ones that, according to the standard of Paris, are meritorious. Of course, we say nothing of a considerable body of paintings which are merely mediocre. The fact is, that a critic who is on one day at the Royal Academy, and the next in the *Salon*, cannot, on so short notice, contrive to adapt his judgment to standards of taste so different as justice requires in the respective cases. It takes a day or two to work oneself up to the pitch of art in Paris, and to avoid spending time on what are commonplace there, but would be eminent in England, where, as it seems to us, the artistic element is one of the last to be taken in account in selecting pictures for display.

There is abundance of art in the miniatures, to which it is time to turn. Consider, first, *Le Livre Sérieux* (1721), by M. A. Toulmouche, an artist known in London by pictures not so good as that which shows two ladies seated on a couch of red velvet, one of whom has read the other to sleep, and then dozed in turn herself. The attitudes tell the tale perfectly. The draperies have been studied with exquisite art, giving the forms within their numerous and voluminous folds to perfection; the tempestuous abundance of petticoats and skirts, the dainty but exuberant contours of the torsos, busts, and throats, the graceful abandon of the arms, the piquant precision of the coiffures, to say nothing of the solidity of the carnations, which are very slightly metallic, and the thoroughness of the workmanship, are not only almost perfect in their way,—and that is one which, let it be distinctly understood, neither Raphael nor Rembrandt disdained,—but a complete example to painters of M. Toulmouche's class. We have in England some dozen of them exhibiting more or less ability and ambition! But, strange as it may seem, it is undeniable that our *genre* painters, compared with their French brethren, are the merest idlers, their studies trifling, their efforts play. In proof of this, let us ask, what this amazing precision, for such it is, and not mere niggling that dazzles our long-trained eyes, and seems to defy our not unpractised hands, means? It means *work*, happily directed, intelligently conducted *work*, and is the fruit of wise and indomitable energies. The skill which drew and foreshortened, in this completely happy fashion, the innumerable folds of the copious petticoats, modelled those objects without flinching, and without any signs of toiling, is simply marvellous, and puts to utter shame the craft of the clever Dutchmen of the seventeenth century, whom we used to reckon triumphant in finishing. Nor is there an inferior success in the rendering of textures as seen here, for the silk, the satin, the linen, the velvets, the glossy hair,—indeed, the whole, from the delicate lace on the sleepers' necks, to the carpet under their feet,—are complete. It would be simply absurd to say that all this is merely laborious toiling,—it is far better than that, for whatever feats of the painter's craft evolve so much beauty and brilliancy, and are, in short, so thorough, entire, and honest as this work, are worth doing on their own account. We have taken M. Toulmouche as an example, not the best, but a very good one; and we have said but little of the design, which is all that could be desired; or of the colour, which needs no praise; or of the expressions, which are genuine and happy. A little less precise than *'Le Livre Sérieux'* is *La Réponse* (1722), by the same, a lady in a brown dress, writing at a table, with an expression that seems to tell us she addresses her absent husband: it is charmingly pathetic, and very beautiful. Here appear the same delicacy, finish, and more sobriety, or rather breadth of tone; the chiaroscuro is better managed.

M. Vibert is an artist of high reputation in Paris, whose first success we duly chronicled. He sends two subjects and a portrait. One of the

former is *Moine cueillant des Radis* (1786), an old fellow at work in a sunlit garden, and stooping under an umbrella; a gem of exquisite quality in handling and delicate character. The other subject appears in *La Réprimande* (1785), an old country curé seated at *déjeuner* in his garden. To him a very anxious mother has brought her blooming and recalcitrant daughter, in order that clerical influence may secure what domestic admonitions have left uncertain. The girl sits half-sulky, wincing, but pouting, under the denunciatory remarks, and the unflinching revelations, of her mother, who seconds her too emphatic words by the play of her hands, which are energetic, expostulatory, and damatory. The girl is a spoilt woman, and even now, in honour of M. le Curé, bedizened in her best, and wears her noblest coiffure, while the old, withered *mère* is in tatters. Not the least excellent of these three capital figures is that of the curé, a jolly old gentleman, who puts on severity like a cloak, and, the wench's crime being flagrant and great, hesitates to absorb a pinch of snuff that was on its way, until a loud, sibilant objurgation is finished.

SALES.

The remaining works of Sir E. Landseer were sold, for pounds, by Messrs. Christie, Manson & Woods, on the 8th inst. and six following days. Pictures: Lake Scene, 110.—Snow Drift, with figures, 102.—Bridge over a Mountain Stream, 123.—View in Scotland, with a waterfall, 283.—Rocky River Scene, with ruins, 157.—Lake Scene, 126; another, 257.—Head of a Dog, 147.—Park Scene, with pheasants, 110.—Lake Scene, with swans, 115.—View in the Highlands, upright, 126.—Man with Two Oxen, yoked, 110.—Dead Roe-Deer, 220.—Mountain Torrent, 204.—Rocky Coast Scene, with fisherman and dog, 294.—Lake Scene, storm, 120.—Dead Rats, 178.—Lake Scene, 178.—Highland Sheep, 189.—Fisherman's Daughter and Boy with Hawk, study for 'Bolton Abbey,' 126.—Old Man, with dog, 215.—Gamekeeper, with dog and dead pheasants, 120.—Edie Ochiltree, 105.—D. Gellatley, in 'Waverley,' 152.—Head of a Stag, for 'Braemar,' 425.—Grey Horse and Groom, 173.—Highland Whiskey Still, for the picture, 262.—Highland River Scene, figures and white pony, 178.—Portrait of Lady L. Gower, 120.—Highland Gilly and Two Deer-Hounds, 131.—Deer-Hound, Dead Stag, and Fawn, 367.—Two Stags Fighting, 110.—Courtyard of a Castle, figures, animals, 325.—Sick Hound and Monkey, 149.—Ravenswood and Lucy Ashton, 241.—Chevy Chase, sketch, 262.—Horses and Dogs, 1,050.—Charles Sheridan, Mrs. Sheridan, and Child, 178.—Taking the Deer, portraits of the Duke of Athol, foresters, &c., sketch, 210.—Sir W. Scott, 168.—A Lion, early study, 661.—Lady Ashburton and Child, 252.—A Persian and Greyhounds, 105.—Digging out the Otter, 640.—The Queen and the Duke of Wellington, 168.—Earl and Countess of Sefton and Daughter, 598.—Two Young Ladies, and two sketches of Spaniels, 640.—Head of a Black Horse, with attendant, 367.—The Queen on a White Horse, with attendant, life-size, 787.—Dead Roe-Deer, 173.—A Chestnut Horse and Dog, 194.—Head of a St. Bernard Dog, 367.—Wolf-Hunt, after Rubens, from Lord Ashburton's picture, 110. The following were by old masters, in Landseer's collection: Cuyyp, Four Sheep and a Goat, 37; Heads of Sheep, 14.—Wouwermans, Man with a Horse and Dog, 32.—Velasquez, Betrothal of an Infanta, 204.—Murillo, Head of an Old Woman, 39.—Berghem, Studies of Animals, Heads, 27.—D. Teniers, A Landscape, 47.—Snyders, Cocks fighting, and other poultry, 55. Landseer: A Dog lying down, 100.—An Old Peasant Woman, seated, 105.—Duchess of Bedford, 152.—Lake Scene, sunset, 136.—A Rocky River Scene, 173.—Woody Landscape, with a stream, 138.—Mountain Scene, 131.—Grey Horse in a Stable, 141.—Deer-Hound, 111.—Chevy Chase, 106.—Collie Dog, 210.—Highland Peasants and Pony, near a stream, 157.—Dead Stag, 168.—Harvest Cart, with figures, and white pony and foal, sketch for 'The Harvest in the Highlands,'

325.—Visit to the Falconer's, 288.—Highland Girl, 273.—Rocky River Scene, 367.—Horse and Groom, 179.—Sport in the Highlands, portraits of the Duchess of Bedford and Family, with white pony, dead deer, and hounds, sketch, 273.—The Sutherland Children, sketch, 210.—The Earl of Tankerville, with dead Chillingham bull, pony, and hounds, 110.—Duke of Beaufort and Sisters when Young, 1,102.—Duke of Beaufort as a Knight on Horseback, 110.—Sir W. Scott, 840.—Duke of Devonshire, Lord and Lady Cavendish, with dead fallow-deer and dogs in a park, 1,102.—Lady Godiva's Prayer, 3,360.—Old Brutus, 630.—Newfoundland Dog and Terrier at a Stream, 1,102.—Sir E. Landseer when Young, 110. Modern pictures: Leslie, 'Ten minutes to decide,' 315.—Calcott, a Landscape, with cottages, figures, cattle, and pool, 1,055. Drawings by Landseer: Dead Stag and Rough Terrier, 105.—Two Dead Deer, 105; another, 63.—Stags in a Net, 68.—Boy milking a Cow, 52.—Fishermen, Hastings, 78.—Donkeys, Hastings, 52.—Lord Abercorn's Forest, 105.—Dead Stag, Fox, and Crows, 115.—Figures and Dogs at a Fireside, 131.—Heads of Poultry, 147.—Ferret with a Dead Rat, 126.—Setter, 525.—Ferret and Dead Hare, 126.—Highlanders with Dead Deer and Dogs, under a Scotch Fir, 63.—Flood in the Highlands, 157. Water-Colour Drawings made for 'The Forest': Suspicion, 157.—'Of,' 115.—Doomed, 157.—Found, 105.—Missed, 267.—Group of Deer, 110. Sketches in crayons: 'Wait till he rise,' 525.—No Hope, 210.—Waiting for a Load, 903.—Well Packed, 425.—Venison House, 525.—Precious Trophies, 315.—A Goodly Freight, 341.—At Bay, 372.—The Combat, 178.—Watching the Body, 745.—The Last Scene, 168.—Group of Three Sheep's Heads, 178.—Interior of a Highland Hut, 231.—Two Sheep's Heads, 105.—Five Dogs, 325.—Dead Stag on a Block, 136.—Two Dead Stags, 367.—Highland Sport, 241.—Dead Stag and Barrow, 110.—Spearred Otter, 168.—Dead Stag and Hound, 236.—The Combat, 183.—The Drive, 404.—Otter-Hounds, 246.—Stag at Bay, 236.—The Bay, 136.—Mountain Torrent, with Deer, 210.—Two Fawns' Heads, 136.—A Wounded Stag, swimming, pursued by a Hound, 325; another, 346.—A Dead Stag and Crow, 126.—A Cow in a Shed, 157.—Heads of two Dogs, 110. Cartoons: The Eagle's Nest, 168.—Scene in the Forest, 420.—Stag and Hinds, 866.—The Return from Deer-Stalking, 252.—A Lion, 267; another, 136; another, 110. Drawings in chalk: Two Dogs and a Cat, 420.—'Pray let me out,' 241.—Three Rough Dogs, 147.—Head of a Highlander, 115.—Otter-Hound, 189.—Three Dogs, 262.—River Scene, with Sheep, 215.—Eagles, 147.—Rough Hounds, 273.—Dead Stag, 204.—Stags Fighting, 178.—Mountain Scene, with Deer, 199.—Stag Bellowing, 252. Drawings in pencil: Dogs Chasing a Hare, 128.—Red Deer, Blair Athol, 54.—Ladies' Pets, 1823, 52.—Duck Hunting, 78. Drawings in water colours: Hawk, Didlington, 89.—Road to Bonn, 68.—Three Setters on a Moor, 378.—Doorway and Dog, Headingham Castle, 1818, 73.—Rat Hunting, 52. Drawings made during a tour on the Continent, 1840: Peasants at Market, Aix-la-Chapelle, 78.—Cattle at a Fountain, Geneva, 52.—A Pulpit in Belgium, pen and ink, tinted, 152.—Market-Place, Geneva, 105.—Scene in Belgium, 99.—At Geneva, oxen, mule, and dog, 115.—Oxen at the Tank, Geneva, 325.—Refreshment, Geneva, 320.—Horses Feeding, Geneva, 94.—Stall, Geneva, 73.—Sketch at Geneva, 73.—Stable between Liège and Aix-la-Chapelle, 65.—At Geneva, 204.—The Lady, 'Diogenes,' Dijon, 126.—Plough at Waterloo, 189. Sketch-Books: One with Early Sketches of Animals, 100; another, large, 113; another, with the first study of 'The Return from Hawking,' 26; another, 73; another, 100; another, 120; another, 128. Engravings: 'The Challenge,' engraved by Mr. T. Landseer, artist's proof, 43; another, proof before all letters, signed, 36.—'Dignity and Impudence,' proof, with etched title, 30; another, before letters, 25.—'The Monarch of the Glen,' artist's proof, 67; another,

artist's proof, 37; another, 50.—The Shepherd's Grave, engraved by H. P. Gibbon, before letters, 31.—Shoeing, engraved by C. G. Lewis, trial proof, framed, 27.—Stag at Bay, engraved by Mr. T. Landseer, artist's proof, 61. Etchings: Set of Eighteen Artist's Proofs, in folio, 21; another, 28.—Shepherd's Dog, two trial proofs, one touched, 19; The Lady's Pets, touched proof, 15. Lithographs: Highland Shepherd's Dog in the Snow, by R. J. Lane, artist's proof, 31. Books of prints: The Works of Sir J. Reynolds, engraved by S. W. Reynolds, 3 vols., 39. Total number of the lots, 1,408.

FINE-ART Gossip.

THE dinner of the Artists' Benevolent Fund took place on the 18th instant, and was largely attended. The fact of the evening was that Mr. Alexander Barker, the well-known collector and disperser of works of art, recently deceased, had bequeathed 3,000*l.* to the Fund. The balance in the bankers' hands is 283*l.* 7*s.* The donations made during the evening amounted to about 600*l.* In the past year, fifty-two widows have received annuities to the amount of 1,010*l.*, and sixteen orphans the sum of 80*l.*

MR. LUCAS sends us an artist's proof from a plate, by Mr. G. H. Every, after Mr. Dicksee's picture of 'Romeo and Juliet,' the subject being the parting of the lovers. The design is sentimental rather than passionate; at least, it does not harmonize with our notions of the circumstances in view. Romeo stands, in the fashion once popularly accepted, by the side of his mistress, who has placed her arms about his neck, as pictorial lovers are wont to do when represented in the way that Mr. Lucas usually adopts; Romeo has one of his arms round the waist of the lady. Neither of the faces expresses the intensity of the passion which inspired Shakespeare. In short, an essentially commonplace design is here reproduced in a rather commonplace manner by the engraver, who has, it should be stated to his credit, done what may be his best with his original. The print fairly appeals to those who love art of the "drawing-room" order. To them we commend it.

WE have received from Messrs. Colnaghi & Co. an artist's proof of a mezzotint engraving, by Mr. S. Cousins, after 'The Age of Innocence,' by Sir J. Reynolds. This is probably the most popular picture of its period. It is the best known of Reynolds's works, and has been more often engraved than any other; Grozier, Joubert, and C. Turner successively dealt with it. None of the copies surpasses that which is before us, which has, indeed, a softness beyond anything of the kind observable in the others, while it is at least equal to the best in delicacy and beauty of expression and general keeping, though not quite so powerful as Grozier's version. Our congratulations are due to Mr. Cousins and his publishers; the public will assuredly welcome so fine a print.

MR. J. W. VOLCKMANN sends us a portfolio, containing text and photographic illustrations, entitled 'Les Quatre Derniers Siècles, Étude Artistique,' par Henry Havard, illustrée par J. B. Madon. The theme of this work has been supplied by the designs of the well-known French artist, to which M. Havard has added literary illustrations, historical, archaeological, and anecdotic. The designs illustrate events, real and dramatic, proper to the periods, and characteristic of what are assumed to be their peculiarities severally and relatively. The different subjects of the designs are connected by what may be called a running comment, so that each develops its successor in due order. The literary part of the publication is bright, distinct, and readable; but, we think, a little slight and fanciful. The designs show considerable dramatic power, and possess picturesqueness rather than solid value; but they are all conceived with rare spirit and force. They are rather slight sketches than elaborate compositions, and have something of the charm which makes the drawings of George Cater-

more so highly popular. They are essentially "French," in the current sense of that term.

THE *Temps* has commenced the publication of an interesting series of articles on the Venus of Milo, by M. J. Aicard, in the course of which some particulars of very considerable importance concerning the discovery of the statue are given.

M. CHAMPELLEUR will shortly publish 'L'Histoire de la Caricature sous la République, l'Empire, et la Restauration.'

MUSIC

MUSICAL UNION.—PAPINI, for the LAST TIME this season, with JAILL, on TUESDAY, June 2.—Quartet, Posth. in B flat; Trio, 3 flat; Schubert; Quartet, Haydn. Songs by Signor Papini and JAILL.—Tickets, 7s. 6d. each; to be had of Crames, Lucas, and Austin, at St. James's Hall.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—St. James's Hall.—FIFTH CONCERT, MONDAY, June 1, Eight o'clock.—Symphony, Surplice, Haydn; Song ('St. John the Baptist'), G. A. Macfarren, Mr. E. Lloyd; Concerto in C, No. 1, Beethoven, Piano, Mr. Alfred Jael (his first appearance this season); Grand Air ('La Colombe'), Gounod, Miss Blanche Cole; Overture, 'St. John the Baptist,' G. A. Macfarren. Part II.: Symphony in C minor, No. 5, Beethoven; Concert-Stück, Schumann, Piano, Mr. Alfred Jael; Duo ('Jesunde'), Spohr, Miss Blanche Cole and Mr. E. Lloyd; March, ('Athalie'), Mendelssohn.—Stalls, Area, or Balcony, 10s. 6d.; Balcony, reserved, 7s.; Unreserved, 5s.; Area or Gallery, 3s. 6d.; Stalls, Lucas, Weber & Co., 54, New Bond Street, W.; usual Agents, and Austin's Ticket-Office, St. James's Hall.

ROYAL ALBERT HALL.—MR. SIMS REEVES'S ANNUAL BENEFIT CONCERT, ON MONDAY EVENING, June 1.—Madame Christine Nilsson, Miss Antoinette Sterling, Miss Helen Dalton, Madame Lemmens-Sherrington, Madame Norman-Schirra, Mr. Stanley, and Mr. Sims Reeves. Solo, Piano, Mr. Conen Conductors, Mr. Humphthal, Mr. Sidney Naylor, and Mr. Barnby. Royal Albert Hall Vocal Society. Doors open at 7; commence at 8 o'clock.—Stalls, g. 3s., st. 10s., and 10s.; Stalls, 7s. 6d. and 5s.; Balcony, 3s.; 5,000 Admissions at One Shilling. Tickets at Novello, Ewer & Co.'s; the usual Agents, and at the Royal Albert Hall.

MRS. ALPHONSE DUVERNOY will give TWO PIANOFORTE RECITALS, at the Queen's Concert Rooms, Hanover Square, on FRIDAY, May 30, and FRIDAY, June 1, at Three o'clock.—Stalls, 10s. 6d.; Unreserved Seats, 5s. Stanley Lucas, Weber & Co., 54, New Bond Street; Chappell, 50, New Bond Street; Mitchell's Royal Library; and at the Hanover Square Rooms.

MADAME ANNETTE ESSIPPOFF.—Mr. George Dolby begs to announce that he has made arrangements with Madame Annette Essipoff to give TWO PIANOFORTE RECITALS, in St. James's Hall, the first of which will take place on WEDNESDAY MORNING, MAY 29, to commence at 8 o'clock precisely.—Stalls, 10s. 6d.; Balcony, 5s.; Admission, 1s. Programmes and Tickets at Chappell & Co.'s, 50, New Bond Street; Stanley Lucas, Weber & Co., 54, New Bond Street; the usual Music Warehouses and Libraries; Mr. George Dolby's, 55, New Bond Street; and at Austin's Ticket-Office, St. James's Hall.

THE OPERA SEASON.

NEARLY all the artists promised in the Drury Lane and Covent Garden Prospectuses have arrived. At the former establishment Madame Christine Nilsson, who has reached London from New York, is preparing to appear in Balfe's 'Talismano.' Signor Campanini was promised to sing in Donizetti's 'Lucrezia Borgia' on Thursday night, too late for notice in this week's *Athenæum*. There is still a tenor due, Signor Paladini, at Her Majesty's Opera. At Covent Garden, the admirable baritone, M. Faure, has re-appeared in 'Hamlet,' that heavy operatic parody on Shakespeare's tragedy, and in a much more important character, that of Don Giovanni, of which there is no danger in affirming that he is the best representative of the period. It is to be hoped he will be heard in 'William Tell,' in 'Dinorah,' as the chivalrous Nevers, in the 'Huguenots'; as the King, in 'La Favorita'; as Nelusko, in the 'Africaine'; as Figaro, in the 'Nozze di Figaro'; as Mephistopheles, in 'Faust,' &c. Many of these parts M. Faure has never played in London. The French artist has not yet sung in any of Signor Verdi's operas; but, if he would undertake the character of Rigoletto, he might achieve a triumph second only to that of Ronconi. This will strike every amateur who has heard M. Faure as Paddock, the court jester, at the Grand Opera-house in Paris, in 'La Coupe du Roi de Thule,' by M. Eugène Diaz, the success of which was owing solely to the excellent acting and singing of the baritone. In Paris, the announcement that M. Faure will sing in any opera fills the Grand Opera-house. Here, in London, Impresarios rely, for attracting the public, on their *prime donne* principally, and almost everything great is sacrificed to their inordinate pretensions. Amongst the non-arrivals at Covent Garden are Madame Vilda (Frau Wilt, from Vienna), Mdle. Clemence Calasch, and Signor Piazza.

Among the new and revived works at Covent Garden, mentioned in the Prospectus, are Signor Verdi's 'Luiza Miller,' the 'Mignon' of M. Am-

broise Thomas (which is underlined in the bills), Mozart's 'Seraglio,' Signor Ponchielli's 'Promessi Sposi,' and Glinka's 'Life for the Czar.'

The Drury Lane promises were Donizetti's 'Roberto Devereux,' Rossini's 'Otello,' Signor Verdi's 'Ernani,' and Auber's 'Fra Diavolo,' besides 'Catarina,' which has been produced, and Balfe's 'Talismano,' which is announced to be in preparation.

Stock-taking at nearly the close of May may, perhaps, serve as a reminder that subscribers are waiting for the redemption of the pledges given in the respective Prospectuses.

In the operatic doings at the two theatres there is little to call for present remark. Madame Patti is going the round of her *répertoire*, and is to appear again as Catarina, but unless the version of last season be thoroughly revised and Auber's score restored in its integrity, the opera had better be left alone. The 'Nozze di Figaro' has been revived at Drury Lane, with last season's effective cast, except as regards the part of *Susanna*, which is fairly played and sung by Mdle. Marie Roze, who, however, makes the mistake of dressing the waiting-maid of the Countess Almaviva as a Spanish Gitana. It need scarcely be added how highly the audience at Her Majesty's Opera appreciated the beauty of the orchestral playing; the overture was encored.

THE ROYAL ALBERT HALL.

It is to be regretted that a programme better calculated to afford a notion of the state of composition and of execution in this country has not been provided during the stay of the Emperor of Russia. Spectacular displays are all very well in their way, and no doubt there are few sights more imposing than the South Kensington music-hall when it is quite filled on state occasions,—that is, when the dreary dinner dress of the ordinary civilian is relieved by uniforms and the gayest toilettes of ladies, who, to do them justice, are not at all afraid of displaying variety of colour. If the Russian visitors could have remained to hear one of Handel's oratorios as it will be represented at the forthcoming Festival, or if they had heard the 'Huguenots' or the 'Nozze di Figaro' as executed at Drury Lane—they would have left England with a much higher opinion of our claims to be considered a musical country than they must have formed at the concerts they have attended. Last Monday night the selection was singular enough. As samples of our native composers, in the first part were a solo on the organ, a March in *e* flat, certainly not one of Mr. Henry Smart's happiest conceptions for an instrument of which he is a master, and a part-song, by Mr. Barnby, 'Sweet and low,' not sung in tune, although the *pianos* were observed by the choir, which was encored, as a compliment to the composer, who was also the conductor. The other pieces were Auber's 'Fra Diavolo' overture, Schubert's Prelude to 'Rosamunde,' and Herr Wagner's March and Chorus, from the 'Tannhäuser,' for the band. Mendelssohn's 'Vintage song,' for male voices, from 'Lorely,' the Gipsy chorus, from Weber's 'Preciosa,' and the Polonaise, with chorus, from Glinka's 'Life for the Czar,' for the choir. Then, as solos, there were Mdle. Tietjens's *scena* from Signor Verdi's 'Ernani'; the charming love-song of M. David, from his opera, 'Lalla Rookh,' so nicely sung by Mr. Cummings as to cause a demand, which was not complied with; and the fine bass air of the Cardinal, from Halévy's 'Juive,' given by Signor Foli. The Imperial and Royal amateurs, however, escaped this portion of the night's entertainment, by not arriving until Mr. D. Godfrey's band of the Grenadier Guards had played, and extremely well too, a fantasia on Meyerbeer's themes from the 'Étoile du Nord,' in which he has so caught the spirit and rhythm of Russian music. The selection that the Emperor and His Majesty's party did hear in the second part, was the Russian National Hymn and a *pot pourri* of Russian sacred music, arranged for the choir, and conducted by Mr. A. Sullivan, succeeded by a *milange* of sacred and secular pieces, including

Handel's 'Hallelujah chorus'; Mr. A. Sullivan's 'Domine salvam fac Regiam,' from his *Te Deum*; his part-song, 'O hush thee, my babe'; Morley's madrigal, 'Fire, fire my heart'; the National Anthem; Handel's air, 'Let the bright seraphim,' sung by Mdle. Tietjens, with Mr. T. Harper's trumpet *obbligato*; Weber's quartet from 'Oberon,' 'Over the dark blue waters'; and Giordani's air, 'Caro mio bein,' sung by Madame Patey. Then, as a relief, Mr. W. T. Best performed a fantasia on the organ, with a view to showing off its *fortissimo* as well as *pianissimo* effects. The solemn silence which pervaded this second section of the scheme, however complimentary to the Imperial and Royal visitors in Her Majesty's box, was depressing. With such a large edifice as the Royal Albert Hall, a really grand and imposing concert might have been organized by the engagement of some 400 of our best instrumentalists, amateurs as well as artists, and by utilizing the services of the Handel Metropolitan Choir. But as the sightseers were, no doubt, gratified, the lovers of art in its highest form were, probably, in a miserable minority amongst the masses who filled the hall to overflow.

MADAME ESSIPPOFF.

CHOPIN's two pianoforte concertos, the first in *x* minor, Op. 11, dedicated to Kalbrenner, the second in *f* minor, dedicated to Mrs. Anderson, are rarely played in this country. It was the late Madame Dulcken (sister of David of Leipzig) who introduced the *x* minor work at a concert of the Philharmonic Society, and it is to another lady pianist, a Russian artist, that amateurs are indebted for the resuscitation of the *x* minor. This event—for event it is—from a twofold point of view, not only as regards the revival, but also as regards the *début* of a performer, who, in the concerto, proved herself to be one of the greatest, if not the greatest, of the executants of the age, took place last Saturday afternoon, at the fifth New Philharmonic Concert in St. James's Hall. It will be a memorable and red-letter day for the artists and amateurs who were not drawn away to the Crystal Palace to see the Emperor of Russia at a concert, in which combined military bands endeavoured to prove that in *beaucoup de bruit* there is *peu de fruit*, or to the Floral Hall to find an Italian Opera hash of star singers. A kind of instinct seemed to attract a large auditory to listen again to Chopin, for Dr. Von Bülow in his recitals had excited public curiosity and interest in the chamber compositions of the Polish pianist and composer. Very few connoisseurs, indeed, had ever heard of Madame Essipoff; but there were some musicians to whom her name was familiar, owing to the strongly-pronounced opinion of Dr. Von Bülow that she is the finest lady pianist of the period. And the judgment of this great professor will, there can be little doubt, be fully confirmed here. Chopin's two concertos are invested with digital difficulties that might dismay the most experienced executant. To do full justice to the two compositions, the player must not only possess manual dexterity, such as it falls to the lot of few pianists to attain, but must be likewise endowed with keen sensibility and with poetic aspirations. However expert the manipulation, if the interpreter has not the *legato* quality to sing on the instrument, to grasp the subtle phrases of the inspired composer, Chopin's concertos must be left untouched. It was a bold venture on the part of the Russian lady to present herself before an English public with a work so fearfully intricate for a pianist to execute and, it may be added, for a miscellaneous audience to comprehend and digest. But the result justified the hazard, for never was a greater triumph achieved by any *débütante*. The Hall rose at her at the close of her perfect performance; and the orchestra also joined in the recognition of such a marvellous exhibition of executive skill. Whether in the opening movement, *allegro risoluto*, with its constant change of subjects and the dispersion thereof over the keyboard in runs and roulades, or in the lovely *larghetto*, with its passionate and romantic imagery, or in

the exciting *finale*, a brilliant *rondo*, full of the national *motifs* which so perpetually haunted the ear of the Polish patriot as well as pianist, Madame Essipoff was equally remarkable in her varied artistic attributes. She is instinctive in her colouring; exactitude in her never-deviating rhythms is one of her chief characteristics; she possesses a touch of exquisite grace and delicacy; and with all the intellectual and refined qualities of a true artist is combined extraordinary energy. If, in the *cantabile*, the lady moved her hearers by pathos, her verve and impetuosity in overcoming with such marvellous precision the greatest intricacies were equally to be admired. It is to be hoped that the F minor Concerto will be heard during her stay here, as it is the more elaborate and interesting of the two works which, be it noted, essentially depend for their effect on the artistic illustrator, as in the *tutte* the orchestration is not the prominent feature. Elaborate as they are, the pianoforte *obbligato* most arrests the attention of an auditory.

Madame Essipoff played from memory, and it is affirmed she is acquainted with the pianoforte schools of the leading masters, ancient and modern; but as she selected for her second appearance, which was at the sixth concert, on the 20th, Herr Rubinstein's Fourth Pianoforte Concerto and Dr. Liszt's 'Fantaisie Hongroise,' it may be assumed that her inclinations are towards the romantic style. Besides the E minor Concerto, last Saturday she played Mendelssohn's Andante and Scherzo in E minor, Dr. Liszt's 'Etude de Concert' in E minor, and Herr Rubinstein's Valse in A flat.

There was greater excitement created by her two performances last Wednesday evening than even on the previous Saturday. There was much curiosity to hear Herr Rubinstein's work in D minor, Op. 70. Whatever opinions may exist as to the first and third movements, it is scarcely possible that the exquisite charm of the romance which is heard in the second section of the concerto should be denied. It is a prolonged series of melodious themes, interrupted once by a break into a quick series of florid passages, which may be called the cadence. But there is also an elaborate *point d'orgue* in the exordium, which is remarkable for daring *fortissimi*. On a first hearing we can scarcely decide whether there are not too many episodes in the last movement. The conception of the concerto possesses marked individuality: and there is not any servile imitation of any other composer's style—no mean point. It would also be a great mistake, because in symmetry there is not always coherency in the workmanship, to classify the concerto under the category of "Music of the Future." The point of departure of Herr Rubinstein is the same as that of the modern composers of Germany, Herr Brahms, Herr Raff, Herr Max Bruch, &c., namely, the first movement of Beethoven's ninth Symphony and the post-humous quartets; but it does not follow that this system of orchestration has been carried to excess by the imitators. The Hungarian *fantasia* of Dr. Liszt is such an exciting show-piece, that there is no use in discussing its wild, and perhaps, at times, extravagant flights. Madame Essipoff is Dr. Von Bülow *redivivus*, except in power and subtle expression. Herr Ganz has, fortunately for her, conducted all the pieces she has played; but the instrumentalists are crowded together too close to the pianist, and the conductor's rostrum is quite in the way of the soloist, besides being an eye-sore.

Madame Essipoff is to give recitals, the first of which will be on the 27th.

CONCERTS.

CHOPIN's pianoforte ballads comprise four songs without words, of which No. 1, Op. 23, in G minor, 'La Favorita,' is the most intricate. There are few pianists who can successfully conquer the *bravura* passages in it—still fewer can catch the peculiarities of the composer's style, alternating, as it does, between the most complex and brilliant roudades, and phrases of passion and of pathos. In the midst of no little amount of eccentricity and abrupt

transitions from grave to gay, from the graceful to the awkward, there ever and anon emanate themes both melodious and impressive. If the ear be sometimes struck with harsh discords,—if the outstretched fingers have to compass extraordinary tenths, not to mention octaves,—if there be by starts crudeness in the modulations and wildness in the harmonies,—yet the practised hands of an eloquent exponent will impart clearness to what looks like chaos when we glance at the music page. Mdlle. Krebs, in selecting the G minor Ballade, proved that no difficulties can dismay her, and that she is not wanting in that poetic colouring which Chopin's compositions so imperiously exact. Last Tuesday, at the third Matinée of the Musical Union, in St. James's Hall, the lady gratified the connoisseurs by her interpretation, and was also happy in her selection of Beethoven's 'Polonaise,' in C major, Op. 89. Mdlle. Krebs took besides the pianoforte part in Schumann's Quartet in E flat, Op. 47. The interest of the programme was, however, centered, so far as regards the stringed instruments, in Mozart's Quintet in G minor, and in three movements of Mendelssohn's Quintet in B flat, Op. 87, the opening *allegro*, played at a previous concert, being omitted. Signor Papini was the first violin, having as coadjutors M. Wiener, second violin, MM. Von Waefelghem and Otto Barnhardt, first and second violins, and M. Lasserre, violoncello—a team that went wonderfully well together; but in the muted *adagio* of Mozart, the sensibility of all the executants was strongly evinced. Signor Papini has quite confirmed our previous impressions of the beauty of his tone and of his refined style. He is never tempted into exaggeration, and he has sufficient impulse without becoming cloying in the impassioned passages. Mr. Ella sets a good example in his engagements, for it is to his enterprise that we owe the coming of the Italian and Spanish violinists, Signor Papini and Señor Sarasate, and of the Russian pianist, Madame Essipoff, who is to play at the last two Matinées.

At a Saturday afternoon concert, given in Tavistock House by a clever performer on the harp, Mdlle. Jansen, who had the aid of Herr Oberthur, the harpist, and of Signori Urio, Campobello, and Borella, of Her Majesty's Opera, a new composition was introduced, from the fertile fancy of M. Gounod. It is the setting of the words written by Lord Houghton in commemoration of David Livingstone. It is no credit to British composers that they have allowed a French musician to express in notation the poetry of the lines which describe the final words of the great traveller, "Good morning," to his swarthy followers. But as M. Gounod, in an elegant address appended to his published elegy, states: "La mort d'un grand homme n'est pas seulement un deuil national, c'est un deuil universel. Tout homme qui dévoue sa vie à l'humanité est le concitoyen de toute l'humanité." Hence this pathetic air, "In Memoriam." In reading Lord Houghton's recital, M. Gounod forgot he was not the countryman of Livingstone, or rather he fancied he was of the same country. Here is the secret of a song of the heart, for such is M. Gounod's 'Ilala.' The simple melody—a dirge—goes to the very soul. It is one of those touching inspirations from the heart of hearts of a composer, which, whilst fulfilling the technical requisitions of the most severe rules of art, has the irresistible influence of spontaneity and of deep sensibility. To Mrs. Weldon was assigned the responsibility of interpreting this pathetic piece, and she did justice to it by imparting the feeling which it exacts. She quite enlisted the sympathies of her hearers. The air is well within the best notes of her voice, which we venture to think was naturally destined to be a mezzo-soprano, or even a contralto, for her low notes are clear and well defined.

Upon his first appearance in this country, at the fourth concert of the Philharmonic Society, last Monday, Señor Sarasate proved a success as a player, from the technical point of view; but his selection of the work which he played was a mistake. He introduced a Concerto by M. Lalo, who has high reputation in Paris among the rising composers of France, but who is almost unknown

here. A trio by him, in B minor, was given at the Musical Union, some years ago, which held out hopes of future fame, which have scarcely been realized, and are not likely to be, to judge from the concerto, for, orthodox in structure and form, it is not marked by originality. Señor Sarasate has studied in the Paris Conservatoire, and is now one of the leading violinists in the French capital, having played at the principal concerts. He distinguished himself, only recently, by a masterly performance of Herr Max Bruch's Violin Concerto in G minor; but as Herr Straus, who has the credit of having first introduced this work here in 1868, played it at the third Philharmonic Concert, Señor Sarasate chose M. Lalo's production. He would have done better to have attacked either the concerto by Beethoven or by Mendelssohn. The tone of the new-comer is rich and sonorous; he is master of any amount of dexterity required for showy achievement, and, thanks to his facility and style, there is no reason to question the validity of his Parisian renown. The other instrumental items were Mozart's Symphony in G minor, and Beethoven's in F, No. 8; Mendelssohn's Overture, 'The Calm Sea and Prosperous Voyage,' and Cherubini's prelude to his 'Lodoiska' opera.

Musical Gossip.

THE following extracts from a letter, written by Mr. Sims Reeves at Wiesbaden, on the 13th inst., will be read with interest by the musical public:—"I am deriving very great benefit from the use of the waters of this charming place. I found that I could not get well in England, so I threw up everything and started, and I have every reason to be thankful that I did so. We are up to our necks in gaiety, the Kaiser being here. I have been to the theatre to hear Herr Walter, the Vienna tenor, who has been giving some representations, and sings, for a German, very well—his least best character was Lohengrin. I like the opera; the orchestration is enchanting; but the "Music of the Future" will ruin all the voices—more so than the execrable high pitch of England. How Wagner does drown the singers' voices! What a contrast to Schumann's 'Genoveva'! How lovely is the opera! I am enchanted with it. The singers did extremely well, and the orchestra was excellent; the music is poetical in the extreme, and the story most interestingly told in the music. It certainly was a great treat. The band in the Kursaal is excellent. The pitch here is not the Diapason Normal of Paris, but as nearly as possible that of the Society of Arts, which is the best, I think. How I should like to sing for you (the Newspaper Press Fund) on the 30th! I will, too, if I can get my course of baths over. I must be in London for the 1st of June for my own concert."

ON Wednesday afternoon, at the City Mart, Messrs. Chincock, the auctioneers, put up for sale, before an excited, if not an admiring, audience of dramatic managers, operatic impresarios, lawyers, agents, &c., the ground-rent of Her Majesty's Theatre, now paid by the Earl of Dudley, who is holder of the lease granted to Mr. Lumley, which will expire at Michaelmas, 1891, at rents amounting to 1,934*l.* 14*s.* per annum. This was Lot 1, in which was comprised the house No. 1, Pall Mall, held at a rental of 230*l.* per year; so that the total rental of 2,164*l.* 14*s.* per annum will be receivable by the purchaser of Lot 1, all rates, taxes, and outgoings being paid by the tenant. There seem to have been three leading bidders for this lot: one, Mr. Mapleson, of Her Majesty's Opera; the second, an agent, to secure the property, if possible, for a National Opera-house; and the other, Mr. Last, a solicitor, who proved to be the highest bidder, as Lot 1 was knocked down to him for 31,000*l.* The theatre will pass into his hands, therefore, in 1891, when Lord Dudley's lease falls in; but the buyer will still possess the property until the original lease under the Crown will expire in 1912. The sale was by direction of the trustees of Mr. H. E. Holloway, and comprised twenty lots altogether, in-

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cluding the whole of the Opera Arcade, with its fifteen shops, Nos. 1 to 5, Pall Mall, the Opera-house with the Haymarket frontage, and the United Hotel and Clergy Club. The present income arising from these is 5,406l. 14s., and they realized 92,000l. The letting of the theatre remains, of course, in the hands of the Earl of Dudley.

THE Cymmerodorian Society for the Encouragement of Literature, Poetry, Music, and the Fine Arts, originally established in London in 1751, under the patronage of the Prince of Wales, and re-established in 1820, has been revived, and has signalized its awakening by a Musical and Literary Conversazione in Freemasons' Hall, on the 20th, with Sir W. Watkin Wynn, Bart., M.P., the President, in the chair, and with Mr. Brinley Richards as conductor of the music. Prizes and medals will be given by the Society to carry out its objects. The list of presidents, council, and officers includes the leading noblemen and gentlemen connected with the Principality.

SIGNOR RANDEGGER's dramatic cantata, 'Fridolin,' will be produced at the Crystal Palace Concert next Saturday (the 30th).

MISS STEELE, at her Evening Concert, on the 21st, at the Hanover Square Rooms, was assisted by Madame Otto-Alvsleben, Messrs. T. Cobham, F. Finlayson, Corney Grain, and Santley, vocalists; and the Misses Kingdon, Messrs. G. Forbes, J. Thomas, Paque, and L. Sloper, instrumentalists.

THE juvenile pupils of Sir Julius Benedict, the Misses Agnes and Violet Molyneux, gave a Pianoforte Recital on the 19th.

MR. HENRY LESLIE's Choir Concert, on the 21st, consisted chiefly of madrigals and part-songs, with the instrumental aid of Madame Norman-Neruda and Mr. Charles Halle, and the vocal assistance of Signor Federici.

MR. HALL's third Pianoforte Recital was on the 22nd. That by Mr. E. G. Thorne will be on the 26th. Mdlle. Marie Krebs's Recital will take place next Thursday.

We learn from the *Glasgow News* that Sir Julius Benedict's oratorio, 'St. Peter,' has been given at Kirkcaldy, by the musical Society established there. The Birmingham Choral Society has performed with great success Mr. Macfarren's oratorio, 'St. John the Baptist.'

At the Morning Italian Opera Concert, in St. James's Hall, on the 20th inst., under the direction of Signor Li Calsi and Mr. F. H. Cowen, the artists were Mesdames Tietjens, Risarelli, Roze, Macvitz, Trebelli-Bettini, and Singelli; Signori Fancelli, Rota, De Reschi, Perkins, Agnesi, Mr. Bentham, and Herr Behrens. The programme comprised familiar pieces by Cimarosa, Mozart, Donizetti, Verdi, Halévy, Gordigioni, &c., but also included two works by Handel, sung in English, namely, 'Revenge, Timotheus cries,' by Signor Agnesi, and the duet, 'The Lord is a man of war,' by the last-mentioned artist and Signor Campobello, and a ballad, 'It was a dream,' sung by Mdlle. Tietjens, which was re-demanded.

A NEW one-act operetta, 'Le Cerisier,' the libretto by M. Jules Prévot (of the *Paris Figaro*), the music by M. Duprato, has been successful at the Salle Favart, supported by Mesdames Chevalier Reine and Révilly and M. Thierry. A cherry-tree, covered with fruit, seems to be the great attraction of the work.

THE Director of the Opéra-Comique has made an arrangement with Signor Verdi's publisher in Paris to produce the 'Mass' in memory of Manzoni at morning concerts, from the 4th to the 15th of June, after the first performance of the work in Milan, on the 22nd inst., the anniversary of the poet's death, under the composer's direction; the principal singers to be the same in Paris, namely, Mesdames Stoltz and Waldmann, Signori Capponi (tenor) and Maini (bass).

GLINKA's opera, the 'Life for the Czar,' is in preparation at the Teatro Dal Verme in Milan. This work, since its production at the Imperial Theatre in St. Petersburg, in 1836, has been given there some 400 times. He wrote another opera.

Glinka was born in Smolensko, in 1804, and died in Berlin, in 1857. His studies were chiefly in Italy and Germany. When the late Prince Galitzin introduced at his concerts in St. James's Hall, which he conducted himself, being an exile, Glinka's compositions, a very favourable opinion was formed of the composer's talents. The production of the 'Life for the Czar' is faintly foreshadowed in the Covent Garden Prospectus for this season, and, as Mr. Gye has been appointed Director of the Italian Opera-houses at St. Petersburg and Moscow, there may be a chance of the opera being brought out here, especially as the *mise en scène* for Meyerbeer's 'Etoile du Nord' can be turned to account in the Russian work.

THERE will be a Ballad Concert, with the co-operation of the Tyrolese singers and the Hungarian band, at the Royal Albert Hall, for the Whit-Monday holiday.

DRAMA

THE WEEK.

ROYALTY.—'Archie Lovell,' a Comedy, in Four Acts, founded upon Mrs. Edwards's Novel. By F. G. Burnand.

MRS. EDWARDS, in her novels, has depicted a sort of debatable land between society and Bohemia, and has peopled it with appropriate inhabitants. In peaceful times her heroines can scarcely be distinguished from the ma-rauders, their neighbours. When law asserts itself, however, and the time of reckoning arrives, they are provided with evidence to prove themselves peaceable, God-fearing folk, "more sinned against than sinning." Characters of this kind are suited to the taste of the modern play-goer. They have the picturesqueness and attractiveness of impropriety without its drawbacks. As there is still a certain world which will not visit a theatre, but flocks with eagerness to the entertainments which are almost theatrical, there is another world, which, while it taboos such studies as those of M. Barrière, M. Dumas *filz*, or M. Augier, likes to contemplate a woman skating on thin ice, and barely saved from immersion.

Apart from the character of its heroine, however, the novel of 'Archie Lovell,' which Mr. Burnand has now adapted for the Royalty Theatre, is suited to the purposes of a playwright. The action is simple, interesting, and direct; and the only difficulty to be got rid of springs from the fact that the main incidents occur on shipboard. In the case of a piece designed for a larger theatre this would scarcely prove a drawback. Love scenes on shipboard have proved very attractive in representation; and one piece, at least, 'The Overland Route,' owes a large measure of its success to its pictures of flirtation and intrigue upon a steam-boat.

Having regard to the dimensions of the Royalty stage, Mr. Burnand has not attempted an experiment of this class. He has followed pretty closely the main action of the novel, and has extracted from it a play which, though tedious in the early scenes, and leaving little for a *dénouement*, attains, at one point, a high degree of interest.

Archie Lovell is leading, in the early scenes, a madcap existence at Mortville-sur-Mer, a French watering-place opposite Jersey. Betrothed to Major Seton, whose return from India is daily expected, she is constant in heart to her lover, but does not see any harm in indulging in a pronounced flirtation with Gerald Durant. Accompanying her admirer on board the Jersey boat, she is indiscreet

enough to allow herself to be left behind when the shore-boat leaves, and finds herself compelled to make an unexpected visit to Jersey, under Durant's escort. So soon as return is possible, she starts once more for home, and, as her father and mother are on a journey, and the captain of the vessel is bribed to secrecy, no harm, it is hoped, will come of her escapade. Two persons, however, more than have been counted upon are aware of this excursion. Captain Waters, a professional black-leg, to whom, for want of other occupation, Gerald Durant, in the intervals of flirtation, has been in the habit of losing money, has seen them, and determines to turn his knowledge to practical account. What is even more important, is, that Major Seton has recognized Archie walking under Gerald's escort through the hotel. In the third act, Archie, now in England, is compelled to meet secretly Captain Waters, who demands as the price of his silence a sum of money larger by far than she has any means of obtaining. Seton, meanwhile, aware of these interviews, jumps at the natural conclusion that the companion of Archie in Jersey and her present mysterious attendant are the same person. He rebukes her with falsehood accordingly, and declines, of course, to prosecute his suit for her hand. For a moment reconciliation seems possible, when the heroine, in tones of apparent sincerity, declares she has never seen Gerald since she parted from him in Jersey. At this unpropitious moment, however, Gerald, now Lord Rosedell, appears, and is recognized by Archie. At this apparent contradiction the Major, overpowered with emotion, sinks in a swoon, from which he only recovers to undergo a severe attack of brain-fever. A short fourth act serves to clear up matters, and ends with a pretty picture of reconciliation.

If there is nothing in this very novel or forcible, all is possible enough in fact, and in representation proves pleasantly stimulating. The scene in which Gerald untowardly reappears is ingenious and touching, and the story throughout is of a kind to evoke the full sympathies of an audience.

Miss Henrietta Hodson is now unequalled on the London stage in presenting characters such as Archie Lovell. The waywardness and impatience of control and the spirit of mischief lurking in the heroine were agreeably depicted. Mr. George Rignold gave a striking presentation of Seton, and Mr. Peverill made the character of Waters, the one improbable personage in the play, as natural as it could appear. Other parts were adequately presented by Misses Brennan, Thorne, and Augusta Wilton, Mr. G. F. Neville, Mr. Banister, and Mr. Fosbrooke. A study of the rudiments of grammar would be of service to one or two of the subordinate actors. We exact no especially high standard from people on the stage, but find such a sentence as "To whom are you speaking to," redundant, to say the least.

Dramatic Gossip.

A COMEDY, in four acts, entitled 'Brighton,' adapted by Mr. F. A. Marshall from a piece called 'Saratoga,' which obtained considerable success in America, will be given at the Court Theatre on Monday; and a burlesque by Mr. Burnand, on the subject of 'Guy Mannering,' will be produced this evening at the Vaudeville.

DE MUSSET's 'On ne badine pas avec l'Amour' was revived on Friday, with Madame Favart in

the part of the heroine, which she played during the late visit to London of the Comédie Française.

'LA BELLE PAULE,' a one-act comedy, in verse, by M. Denayrouse, first given at one of the Matinées of M. Balande, has now found its way to the Théâtre Français. According to a legend of Toulouse, the wife of a rich seigneur of that city enjoyed a reputation for beauty akin to that of the fair Godiva in Coventry. Her husband was as churlish, however, as his Northern rival was liberal, and shut up in his house the object of such excessive admiration. Upon this a town council was called, and declared, in the interest of public peace, that the imprisonment of an object of so much delight and pride to the populace was not to be borne. A decree was passed that La Belle Paule must walk in public twice, at least, in the week, by a route previously indicated, that the people might gaze their fill. This whimsical story has received a modern embroidery; the husband, in the play, selecting as his wife's companion one of her warmest admirers, who has penetrated into the house in the guise of a maid-servant. The story loses, rather than gains, by this characteristically French addition. The comedy is written in agreeable verse, however, and has obtained a distinct success. Mdlle. Sarah Bernhardt resumes the rôle she created of the young lover; Mdlle. Croizette is replaced in that of La Belle Paule by Mdlle. Lily.

PRISTON, a favourite comedian of the Palais-Royal troupe, has died in Cairo, at the age of forty-three. The death of Mdlle. Tostée, formerly of the Bouffes-Parisiens, is also announced.

MADAME RISTORI will shortly leave Europe for America, in order to give a series of representations.

'LES GANACHES' of M. Sardou has been revived at the Vaudeville, with MM. Delannoy, St. Germain and Abel, Mdlle. Barthe, and Madame Alexis, in the principal rôles. M. Deschamps has made a favourable impression in the character of Le Marquis, a favourite part of the late Lafont.

A ONE-ACT sketch, by M. Paul Avenel, with the title of 'L'Homme à la Fourchette,' has been given at the Folies-Marigny.

A FOUR-ACT comedy, entitled 'Vaillance,' the authors of which are MM. Jules Sandeau and Saint-Georges, has been accepted at the Vaudeville Theatre.

MISCELLANEA

Six Damsels.—In the matter of land-tenure by "keeping for the king six damsels, to wit, whores," referred to in a recent number, possibly you may think acceptable a reference to the *Gentleman's Magazine*, for April, 1789, where this tenure is discussed (I quote from Walker's Extracts, I. 422). The conclusion there come to is that these six damsels were six *washerwomen*, which seems clear when two accounts of the tenure are compared: one being that the land (it was the manor of Lothesley, near Guildford) was held "per serjantiam custodiendi meretrices in curia domini regis"; who, in another account, are called "lotrices curie domini regis." CHARLES F. S. WARREN, M.A.

* * * The manor to which our Correspondent refers was not the manor referred to in the book reviewed in the *Athenæum* (Hazlitt's 'Tenures of Land and Customs of Manors,' pp. 29-30), where the record relates to a holding in Bockhampton, county of Berks, with the addition in the author's text, "this was called pimp-tenure." Our Correspondent is, however, quite correct in his view that the word *meretrices* in such tenures has been supposed by the best authorities to mean simply hired maid-servants or laundresses, and it is so stated in the Glossary at the end of Mr. Hazlitt's book, where, however, a passage is cited from the *Archæologia*, affirming that "certainly the king's household used to be furnished with *meretrices*, properly so called."

TO CORRESPONDENTS.—A. B. B.—A. H.—H. A.—received.

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A Pamphlet containing the principal Reviews will be forwarded gratuitously on application.

The *Athenæum* announces that the Founder's Gold Medal of the Royal Geographical Society has this year been awarded to Dr. Schweinfurth for his explorations in Central Africa.

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The portions of the City to be supplied by this Company are of great extent, the Wassilostroff district being one of the most important quarters of St. Petersburg, in it being situated the Exchange, the Custom House, the School of Mines, the University, the Imperial Academy, besides a number of other Government Establishments and Public Institutions. There are also a great number of warehouses, and the private houses are superior in character, inhabited principally by merchants, and the district being healthy, a large quantity of water is consumed, not only for domestic purposes, but also in the cleansing and watering of the thoroughfares, which are broad and handsome.

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At the present time these important quarters of St. Petersburg, the population of which is estimated at about 200,000, are supplied with water brought from the River Neva, and retailed in small quantities from barrels drawn by horses, and consequently, the price at which it is supplied is exceedingly high, being about six times the rate at which this Company will be able to supply the same.

By the terms of the Concession the Municipality grants for the period of forty years the exclusive privilege of constructing waterworks for supplying the above districts, and the rates authorized are such as will be very remunerative to the Company.

The whole quantity used for public and municipal purposes (except in cases of fire) will have to be paid for by the authorities, the usual serious condition in waterworks concessions, by which large quantities of water have to be supplied gratis for these purposes, having been, in this instance, entirely waived by the Municipality.

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According to such Report (a copy of which is enclosed) it will be seen that the prospects of the undertaking are looked upon by Messrs. Joseph Quick & Son as of a most favourable character, and, in estimating the results, they have based them upon a less consumption per head per day than in those portions of the City of St. Petersburg which are at present supplied with waterworks; but they state they are of opinion that this quantity will be greatly exceeded in practice, owing to the number of factories and other establishments where a large quantity of water will be used daily. Upon a consumption, however, of under 5 vedros per head per day, including public supplies, they estimate, after making liberal allowance for the necessary annual expenses and sinking fund, that a net income will be realized of £1,500 per annum.

Satisfactory as this estimate is, it may be fairly expected that with the natural increase of population, and of the number of houses to be supplied, the income of the Company will materially exceed the above figures in the course of future years. At the expiration of the Concession, the property reverts to the Municipality in the usual manner; they, however, undertake to pay for any additional works that may have been constructed by the Company beyond what are stipulated in the Concession. To provide for the repayment of the

capital at the termination of the Concession, a small Annual Sinking Fund will be instituted.

The Municipality have, however, the right of purchasing the undertaking, upon the expiration of the last fifteen years of the Concession, but only conditionally upon their paying yearly to the Company, during the remainder of the forty years, an annuity equal to the average profit of the best five years out of the preceding seven years, and in no case less than the profit earned during the last year of the seven; or in lieu of annual payments the Municipality is to be at liberty to capitalise the annuity.

There can be no question that these terms are very favourable to the Company, inasmuch as at the expiration of the last fifteen years the operations of the Company will have greatly increased, and consequently the price to be paid for the works will be in proportion.

The Directors believe that in the event of the right of purchase being exercised, a very large profit will result to the Shareholders. In the case of the "City of Berlin Waterworks Company," the profits of the undertaking so greatly increased that the City authorities, who recently purchased it, paid a price which enabled the Shareholders of the Company to receive 20l. for each 10l. share held by them, being 100 per cent. premium.

The capital of the Company is 200,000l., in 10,000 shares of 20l. each—now offered for subscription—120,000l. in Six per Cent. Debentures.

A contract has been entered into with the firm of Messrs. R. Laidlaw & Son, of Glasgow—whose reputation as contractors for waterworks on the Continent is well known—for the acquisition by the Company of the Concession granted by the Municipality, and held by Messrs. Schwaben & Quick, and also for the construction of the entire series of waterworks to be established by the Company, with all the necessary buildings, pipes, and machinery, at the sum of 264,000l. This sum including the payment of all expenses preliminary and incidental to the formation of the Company, and a guarantee of interest at 6 per cent. per annum on the share capital, until the 30th of April, 1875, the contractors engaging to complete the works so that they shall be in full operation by the 31st of October, 1875.

After this payment, there will remain the sum of 64,000l. for house services, engineering, and general purposes of the Company.

The cost of these Waterworks will, owing to the advantageous position and proximity of the source from which the water is obtained, compare very favourably with that of other Continental Waterworks.

The amount of the estimated income in the Report before referred to, shows 12 per cent. per annum dividend on the Share Capital, after making the necessary provision for Debenture Interest and Sinking Fund, for redemption of capital, and expenses of management.

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Failure to pay any instalments at the due date will render all previous payments liable to forfeiture.

A certified copy of the Concession, with a translation, and also the Memorandum and Articles of Association of the Company, and the Agreements entered into, may be inspected at the Office of Messrs. Hargrove, Fowler & Blunt, the Solicitors of the Company, 23, Gresham-street, E.C., London.

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Prospectuses can be had on application to the Secretary, Mr. B. J. Smith, at the Offices of the Company, 10, Palmerston-buildings, Old Broad-street, E.C., London; or to the Brokers of the Company, Messrs. Fenn & Crosthwaite, 6, Princes-street, E.C., London.

16th May, 1874.

The following Contracts have been entered into by or on behalf of the Company:—

An Indenture, dated the 18th day of May, 1874, between the City of St. Petersburg New Waterworks Company (Limited) of the one part, and Messrs. R. Laidlaw & Son of the other part.

An Agreement, dated the 18th day of May, 1874, between Messrs. Joseph Quick & Son of the one part, and the City of St. Petersburg New Waterworks Company (Limited) of the other part.

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